# PHOTO-ERA

**The American Journal of Photography**

**Vol. XIX** **NOVEMBER, 1907** **No. 5**

PUBLISHED AND COPYRIGHTED BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, MASS.
Entered at Post Office, Boston, as second-class matter

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United States and Mexico, $1.50. Canadian postage, 35 cents extra. Single copies, 15 cents each | Foreign, $2.25. Single copies, 20 cents each. *Always payable in advance*

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CHARLES VANDERVELDE
DECORATIVE LANDSCAPE
GRAND RAPIDS CAMERA CLUB

PHOTO-ERA
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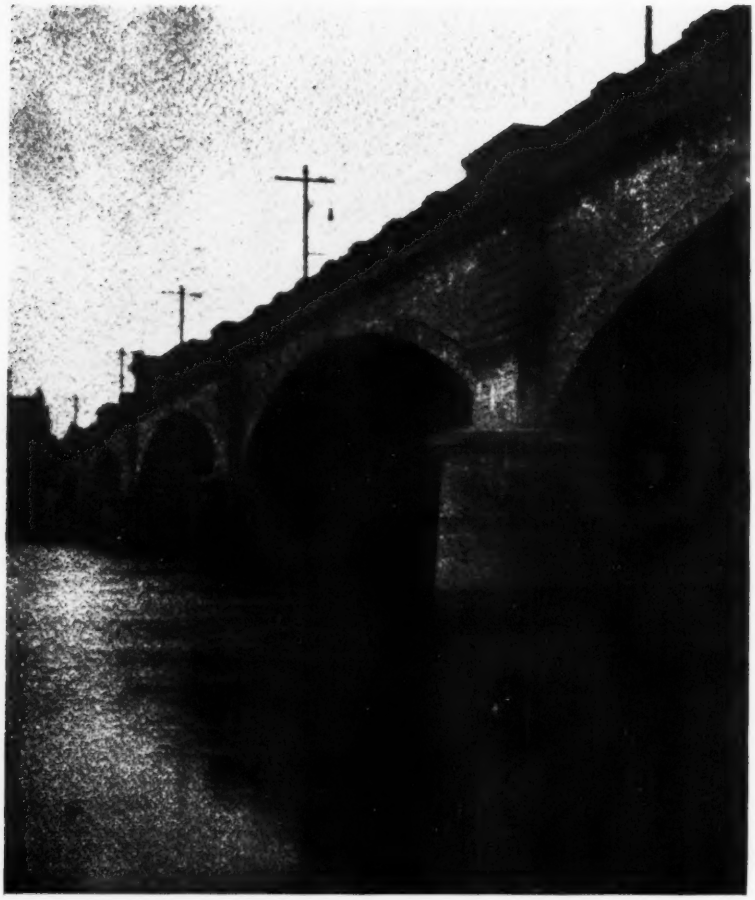
Vol. XIX. NOVEMBER, 1907 No. 5

# The Grand Rapids Camera Club

WILLIAM HOWE DOWNES
Art Editor of the "Boston Transcript"

IN the June issue of PHOTO-ERA a brief mention was made of the success of the ninth annual exhibition of the Grand Rapids Camera Club last April in the Ryerson Public Library. Opportunity to illustrate this exhibition by the reproduction of ten of the best examples of work in it is sufficient excuse for this return to the subject. It will be seen from our illustrations that the Michigan photographers have little to fear from comparison with the best exponents of artistic photography in the older parts of the world. Indeed, it is hardly too much to say that the little group of artists in Grand Rapids represented in the accompanying plates — Charles Vandervelde, Fedora E. D. Brown, Dr. and Mrs. W. A. Rawson, Kryn Stoel, Eleanor W. Willard, Claude A. Benedict and Avery E. Field — are *hors ligne*, and should have their excellence proclaimed to the world in unmistakable terms. Let no one be so impolitic as to express surprise that all this artistic accomplishment should come from Grand Rapids; it needs but a glance or so to convince the most skeptical observer that this city must be a center of sweetness and light.

Mr. Charles Vandervelde's work in some degree justifies him in wearing the cognomen of a celebrated old master. Like his famous namesake, he turns to the sea for his motives, and both in his landscapes and his figure-piece there is the refreshing hint of the salt breath of the ocean. The "Windy Day," in which we have a back view of the figures of two women standing on a pier-head and looking out over the tossing waters of one of the Great Lakes, is interesting in design, atmosphere and lighting; perhaps still more interesting in its suggestion of the action of a brisk breeze. In his "Decorative Landscape" the glimpse of the surf is very agreeable; but the chief interest of the design is centered in the graceful, free, natural arabesque formed by the bushes growing out of the sand in the immediate foreground — a charming morceau, happily utilized. "Where the Mermaids Dance" is a similar seashore subject, with a few sparse bunches of poverty-grass in the sandy foreground. "The Bridge" is in quite a different vein it; shows richness of shadows, massiveness of masonry arches, and a fine, simple sense of good composition, of pictorial lines and masses. All four of Mr.



CHARLES VANDERVELDE THE BRIDGE
GRAND RAPIDS CAMERA CLUB

Vandervelde's prints are highly artistic works; I do not see how even the most carping critic of pictorial photography can deny to a man capable of such fine productions the temperament and instincts of a real artist.

"The Toy Boat" and "The Two Pets," by Fedora E. D. Brown, are good examples of genre photography, in which the negative merit of a total absence of self-consciousness on the part of the models is not to be lightly esteemed. The figure of the bare-foot girl on the beach in "The Toy Boat" is "cute" enough, and the device of placing the figure so high on the plate, and the boat so low, although a bold departure from conventional composition, has here resulted in a

KRYN STOEL — A WINTER'S DAY

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certain element of unexpectedness in the matter of light-and-dark spaces which is highly piquant. "Two Pets" has the charm of naturalness; the portrait of the cat is all that could be desired, and the smile with which the other pet looks down at the tabby is expressive of the most unaffected contentment of mind. Other works shown by Miss Brown are "A Woodland Path" and "The Brook's Release," both landscapes. In the former the chief objects of interest are some sturdy trees and vines, and in the latter we have an upright composition showing the melting away of the fetters of ice which have for long wintry months bound the stream. This winter landscape has a rather novel and very effective combination of whimsical lines in the foreground.

Dr. and Mrs. W. A. Rawson's "A Good Smoke" is, I take it, a portrait in disguise, and as such it is of some merit. As an expression of the joy of the smoker it certainly leaves something to be desired. The same exhibitors contributed a "Portrait of Mr. F." which was excellent, and a good-sized upright landscape entitled "Eventide," which was rich in color, and had just the desirable degree of mystery in the slight blurring of the edges of a good group of naked trees projected against the sky.

Landscapes with figures are the specialty of Kryn Stoel, who manifests in his "Winter's Day" and "Among the Sand Hills" an uncommonly strong feeling for naturalism. This field of effort is worth cultivating, because it has so many possibilities in it. In the "Winter's Day" the suggestion of home comfort and

AVERY E. FIELD — THE WAY HOME

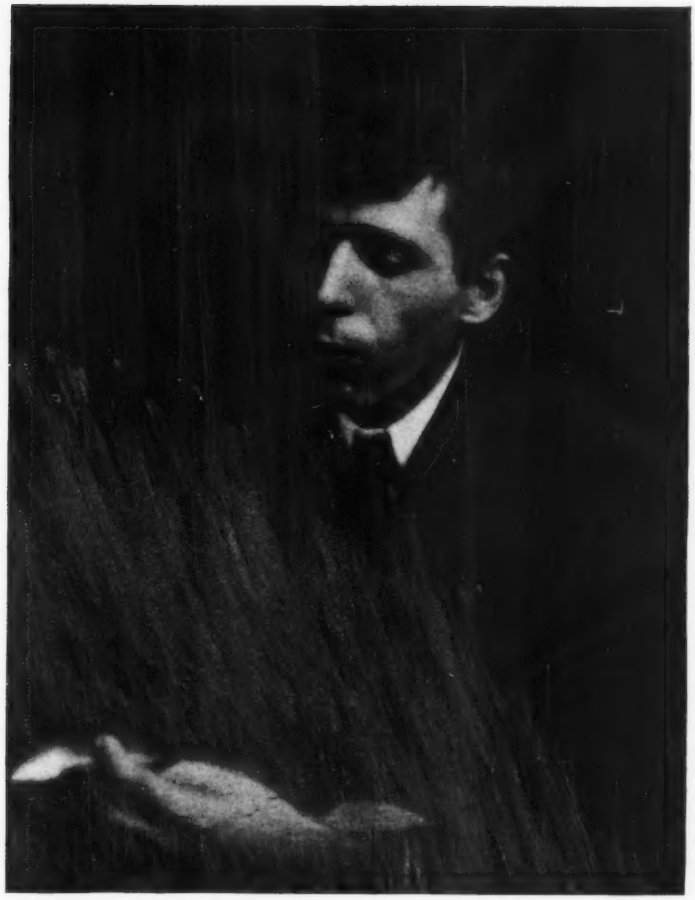
GRAND RAPIDS CAMERA CLUB

snugness in the farmhouse is contrasted with the bleak character of the scene outdoors, and the sentiment of the picture, which is obtained without any violence, results from this contrast.

Mr. Stoel's "Among the Sand Hills" is still better in some respects, the group of three figures in the foreground being very well placed in the design, and the white accents in the costumes forming a valuable spot. The "lay of the land" in this landscape is attractive in a pictorial sense. It is like a perfect portrait of the place itself, which is far from being uninteresting.

"Fishermen at Katwyk," by Eleanor W. Willard, combines artfully the sea, sky and beach with the human note supplied by a stooping group of fisher-folk and a portion of a fishing-boat in the foreground. It is very well done. The atmosphere has the moist consistency characteristic of the Dutch coast; the gleam of fugitive sunlight across the waves is also characteristic of the fickle North Sea weather conditions, and the reflections of the figures in the shallow pools of the beach count well in the general effect. There is reticence in the conception; it does not wear its heart upon its sleeve; it does not tell too much.

"Jessica," by Claude A. Benedict, is a head-study of a young girl, a distinctly pretty type, almost Venetian in its contours. The lighting is managed finely; the



DR. AND MRS. W. A. RAWSON A GOOD SMOKE
GRAND RAPIDS CAMERA CLUB

expression is admirably "detached;" and the touch given by the hair-ribbons, which take the highest light in the picture, is invaluable.

Avery E. Field's "The Way Home," a gum carbon on tissue, is a landscape which might almost be taken for an etching and, although I suppose it is not good form for a photograph to look too much like something else, it must be acknowledged that this is a very good piece of clean-cut landscape work. The drawing of the trees, if one may speak of drawing in connection with a photograph, is a pleasure to look at. Possibly the values of the tree-stems are a thought too similar to those of the shadowed sides of the buildings beyond.

# Long-Focus vs. Short-Focus Lenses

C. H. CLAUDY

OWING to the looseness of photographic terminology, there exists a great deal of ignorance regarding lenses, the advantages of some over others and the uses of one variety over another variety. In order to be plain, therefore, it seems fitting and necessary to start with a definition of long-focus and short-focus lenses. These definitions are little more exact than the loose names they represent, but will serve for distinction in this story.

We will consider, then, if you please, that a short-focus lens is one which is equal to or less in focus than the shortest dimension of the plate it is used with, a medium-focus lens is one which is at least equal in focus to the diagonal of the plate, and a long-focus lens is one which is equal to the sum of the two sides of the plate, or greater, in focus. This is a rough calculation, but it will serve, and it has the merit of indicating that the longness or shortness of focus is to be considered with relation to an individual size of plate, and not to all plates.

To make this plainer — I possess a small anastigmat lens of seven inches focus. When I use this with a $3\frac{1}{4}$ x $4\frac{1}{4}$ plate, I have, according to the above classification, a lens more than medium and slightly less than long-focus. When I use the same lens on an 8 x 10 plate I have a very short-focus lens, the focal length of which is less than the shortest dimension of the plate. Yet the lens is the same.

I have preferred to give these definitions in terms of inches and plates, rather than degrees, because I believe they will be plainer to the average reader. But it can do no harm to add the angular covering in degrees of a lens for different plates. So, according to the above classification, a short-focus lens is one which covers on the plate an angle of sixty degrees or more (a four-inch lens on a 4 x 5 plate), a medium-focus lens is one which covers on the plate an angle of not more than forty-eight degrees (a six and one-half inch lens on a 4 x 5 plate) and a long-focus lens is one which covers the plate at an angle of thirty degrees or less (a nine-inch lens on a 4 x 5 plate).

Of course, these amounts vary — for instance, a 5 x 7 and a 5 x 8 plate will give different figures with the same lens — but what I am striving for here is an approximate terminology, not an exact one. Lens makers and sellers usually list a lens by the angle its focal length makes with opposite corners of the plate — with the diagonal, in other words. Technically, this may be right; practically, from the photographer's point of view, it is all wrong. The angles in which he is interested are those which are actually transferred from landscape to plate — and if he focused and took a picture of a huge protractor, he would so level his camera that it was level and parallel with the long way of the plate and not the diagonal. Consequently, the calculations made above were based on a five-inch base line — the long way of a 4 x 5 plate — and the angles calculated with

perpendiculars erected from the center to the height of the various focal lengths of lenses indicated above.

Now, then, it does not need to be said that the longer the focus of the lens, the larger the image on the plate. Consequently, if you have a short-focus lens, and stand a hundred feet from a very high building, you may get it all in. I, with a long-focus lens, must move considerably farther away in order to get in all of the building. Our pictures look different. They were made from the same model, but mine looks like a building as the architect drew it; yours looks as if it had suffered from delirium tremens! Ergo, you argue, the long-focus lens is indicated for correct perspective. So it is, but not from any inherent virtue in the lens. If you will take another picture from the same spot I did, with your short-focus lens, you will get a picture of the building exactly as good as I did, only yours will be much smaller. If you enlarge yours to the size of mine and trim like mine, no one could tell the difference. Therefore you change your opinion, and say it is not the lens, but the distance, that determines the perspective. That is entirely right as far as it goes. Perspective, meaning the angles which objects subtend to the eye — of the observer or the camera — is utterly and entirely a matter of point of view, of sufficient distance from eye to object not to distort these angles. Why, then, you ask, use the much-talked-of long-focus lens? Because, the answer is, it forces you to get far enough away from your object to get a correct perspective. You haven't proportional sense enough — I haven't — hardly anybody has proportional sense enough in his mind to actually see distortion in nature from too close a view. The mechanism of the eye and of the mind automatically correct the distortion. When you look at a man standing two feet from you, and when he walks across the other side of the room, there is a difference in his image in your eye of hundreds of per cent in size. Yet he does not seem to you to become a pigmy as he walks twenty feet. The mind corrects the image of the man on the retina, and the mind sees him the proper size. So does it correct distortion. But it will not correct distortion in a picture, because everything in a picture comes to the eye at once — in nature it comes in a series of glances. That may seem a poor explanation, but it states facts, just the same. Consequently, we need a lens which will insist on our getting far enough away from any object to ensure that the angles of that object will not be violently distorted in our photograph. If we want to use the short-focus lens and enlarge, we will get the same results, *provided* we have taken the same standpoint the long-focus lens would have forced us to take.

Elaborating this a little, consider the following. One hundred feet from a house I take a photograph on an 8 x 10 plate with a ten-inch lens, and the same distance, in the same place, a photograph on a 4 x 5 plate with a five-inch lens. Both photographs are identical, except as to size — enlarge the 4 x 5 picture, made with the five-inch lens, and lay it over the 8 x 10 picture made with the ten-inch lens, and they will exactly coincide.

But if I make two pictures, both on 8 x 10 plates and one with a ten and one with a five inch lens, at one hundred feet distance from a house, the one will

include on the plate a much greater angle of vision than the other, one being about fifty and the other ninety degrees in angle; and so, while the angular perspective — the angles the object subtends to the lens and plate — would be the same, the visual perspective would be widely different. To make them the same, the 8 x 10 print made with the five-inch lens would have to be trimmed to a 4 x 5, when the first case instanced in the above paragraph would be paralleled. These things are not matters of opinion or belief — any one can prove them for himself with a pencil and a sheet of paper.

Now, however, there is another side of this question — unfortunately, I am running up against terminol gy again. The perspective is wholly a matter of the angle subtended by the objects to the eye. Yet the angle of view interferes with a correct perspective in no uncertain manner. I hope to make this plain in a moment. Suppose you have a panoramic camera taking a five-inch film, and are using a fifteen-inch lens on it. A fifteen-inch lens on a 5 x 7 plate is a reasonably long-focus lens — more than the sum of the sides. So if you will cut out any 5 x 7 section of the forty-five inch film, five inches wide, made in such a camera (we will suppose, for the sake of argument, it takes full 180 degrees), you will have a picture the perspective of which is not unpleasing. The angles subtended by the objects in the picture — the buildings, roads, streets, etc., — are not wide and flaring, but natural, easy and correct. But the whole panoramic picture is not natural. It looks strained. If there is a street in it which we know to be straight, the street curves, and has angles in it. The only way to make this panoramic picture look right is to bend it in a semicircle, and require the head to turn on the neck to see it all! In nature we would have to face from east to west to see all that is in the panoramic picture — when all the landscape from east to west is laid out straight in front of us on a piece of paper, the mind resents the unnatural appearance and we see that the picture is distorted. This principle is as old as the hills. The " Historic Panoramas of Famous Battle-fields," which were twenty years ago exhibited all over the country and still linger at amusement resorts, were examples. Instead of painting one huge flat picture, they painted a huge round picture, and the observer stood in the center. He had to walk all about a platform and turn his head this way and that, to see all the landscape. It had a north, south, east and west, corresponding to the same points of the landscape in nature. Not long ago I saw Gettysburg in panorama and, being familiar with the real field, I needed no help to see and understand just where I was and what I was seeing. I could go to the exact spot on the battle-field to-day on which I supposedly stood in the panorama building to see the painting. Were that painting stretched out end for end, flat, I could n't have told, for the life of me, which was which in the matter of direction.

Now, as I have explained, the short-focus lens will yield a picture the angular perspective of which is as perfect as any long-focus lens can give, providing you are a sufficient distance from the object. But the short-focus lens includes too much on one plate — more than the eye normally sees. Hence the result on the plate and in the picture is that, while the angles subtended by the objects are

ELEANOR W. WILLARD

FISHERMEN AT KATWYK

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FEDORA E. D. BROWN THE TOY BOAT

correct, the pictorial perspective, as distinguished from the angular perspective, is jarring, because it includes too much land-space.

I am continually speaking of landscape only for the sake of illustration; the subject is of equal, if not greater, importance in portraiture — figures and busts. In this particular, however, the trouble with the short-focus lens is hardly that it includes too much for the eye to recognize as natural, but that it requires the operator to come so close, to make a full-sized figure on his plate, as to distort the angles of the subject. Please understand that "angle," in this connection,

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FEDORA E. D. BROWN THE BROOK'S RELEASE

means the degree measurement between lines of inclusion of subject and lens, and does not refer to contours, angular or otherwise, in the subject's physiognomy!

It would seem that, if the greater the distance of lens to subject the better the perspective, the telephoto-picture would be better in perspective than any other kind. And for certain things this has proved so, there being those who contend that a portrait of a person, a couple of hundred feet away, made with a telephoto, has a delicacy and a perspective pleasure not found elsewhere! On the other hand, one can easily imagine situations in which a too great distance from

FEDORA E. D. BROWN TWO PETS

the subject would entirely destroy its beauty. Take any interior — knock out the front wall, and retire half a mile. Take a picture with a telephoto. The result is a picture of the rear wall. The floor and ceiling do not show at all, as a continuation of their lines of incidence to the lens has, at that distance, made them, to all intents and purposes, parallel. Most pictures of interiors have floors and ceilings too steeply sloping in the foreground, because a short-focus lens close on the object must be used in order to make the picture at all; but the error could be just as bad on the other side, if circumstances allowed it. And so it seems to me that there is a possibility of mistake being made in using a lens of too long a focus and getting too far from the object — and that point is reached when lines of incidence, which are usually and normally angles, become straight and parallel lines. So that I should be inclined to argue that the portrait made two hundred feet away would be unnatural in perspective, just as one made two feet away, on a 5 x 7 plate, and the happy medium to be found somewhere between

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CLAUDE A. BENEDICT JESSICA

the two, with a lens which approximates normal seeing-conditions. As normal seeing-conditions vary with different people, this is somewhat hard to state, but it is in the neighborhood of ten degrees. (Distinct vision is meant.) Hence a lens of at least the focal length of the sum of the two sides of the plate it is to be used upon is suggested for the best pictorial effect, and this has been increased by nearly one-half, at times, with good results. I am told that Mr. Coburn, admittedly a master in pictorial work, uses at times a lens of twenty-five inches focus on an 8 x 10 plate. The sum of the sides of the 8 x 10 plate is eighteen inches, so this rule of thumb has been bettered by about forty per cent!

To sum up, and to attempt to give a final clarifying touch to the whole somewhat puzzling question —

Long-focus and short-focus lenses give equally good or bad angular perspective, if used at equally correct or incorrect distances from the objects they take.

Long-focus lenses enforce a good distance by producing a large image.

Short-focus lenses encourage false perspective by giving a small image and so dragging the operator nearer the object to increase the size of the image.

Long-focus lenses are superior in their inclusive perspective, or pictorial perspective, inasmuch as the angle they include upon the plate more nearly approaches that of the human eye.

Short-focus lenses include too much in all their pictures, and strain artistic results, by requiring the eye of the observer to see all at once, in a flat surface, what the eye would see in several glances, in nature.

# The Small Camera as a Pictorial Convenience

## Part I. — Advantages of a Small Camera

WILLIAM F. ZIERATH, M.D.

WHAT slaves we mortals are to opinion! What antiquated fallacies we pursue, simply because of the dictum of some one who, in the foggy photographic past, was a pictorial somebody! We toil, struggle, sweat and swear at our heavy 8 x 10 outfit. Our hobby rides us, instead of we riding it. Why? Just because somebody, sometime, said that the small camera was not for "serious work"— said a film-camera was a joke, and gave out the *ipse dixit* that the large-size plate-camera was the medium *par excellence* to record nature's beauties photographically.

And the confiding photographic neophyte, believing, laid aside his pocket Kodak, Hawkeye or Ansco, drained his purse to the last penny and purchased an 8 x 10 or 6½ x 8½ camera; then another period of saving and the purchase of an anastigmat lens and a high-priced shutter. Now he is really equipped to do pictorial work. Now he can show those fellows who are always getting their work in the Salons, exhibitions, prize-contests and magazines that he is ready to meet them on their own ground, and give them battle.

Poor deluded soul! He struggles up hill and down dale, panting and perspiring ever onward. He has made up his mind that he will compose a picture in a certain way — a boulder-strewn slope with a herd of grazing sheep, a sleepy shepherd drowsing in the shade of an old elm, and a sky full of lazy clouds. Indeed, that will be a picture, and he hurries past a wealth of photographic possibilities vainly seeking the picture. His artistic mind is not receptive, the mental picture has been drawn and nothing else satisfies. Things must be just so, because large-size plates cost money, large-size sheets of paper cost money, and they require a generous amount of developer and toning-fluid. But here is a pretty view he can't pass by. Then ensues a long period of "fussing." Straps to unbuckle, heavy tripod to unfold, loose parts to adjust — maybe he left the most essential

one at home in the dark-room — and all the while he is busy setting up his 8 x 10 apparatus the playful zephyrs have whisked his focusing-cloth half way down the hill or into the brook and sadly ruffled his temper. At last everything is ready. A long critical study of the image on the ground-glass; "Yes, it is a fine thing, but the light is n't just right. I can't afford to waste a plate. I'll come again when the sun is brighter and the shadows are longer." But the light, the place and the photographer never meet again. At no time are conditions even as good as when he first saw the scene. Consequently, another pictorial gem is lost to posterity. And on he plunges, worn, weary and footsore. By the end of the day he has made an exposure or two. Conditions were nearly right and he was very careful, did not make a duplicate exposure because he was so careful, and, besides, large plates cost money. Then at night, in the dark-room, the developer revealed the fact that he had inserted the slide in the holder one corner first, and that oblique black streak across the plate certainly did show up very quickly. Physical weariness, failure and discouragement take the enthusiasm out of anybody very rapidly, especially if he has made a big investment and has faithfully looked after the details. A succession of events like these narrated means death to photographic ambition. Play becomes hard work; and it is hard work, indeed, with inadequate reward.

The dogma that the large plate-camera is the only proper agent to use in recording nature's beauty-spots is a delusion and a snare. It is a superstition which, like the "constant watching and rocking" plate-developing method, ought to be relegated to the bone-yard of photographic absurdities.

The finished print is the ultimate result of all photographic activity, and there is no logical reason why we should select crude and cumbersome tools to attain that end. The big camera, as the tool of the pictorial worker, has little to be said in its favor. It is a drain on one's strength, purse and enthusiasm. Where one wishes to combine pleasure with profit, where pure, unadulterated fun is linked with the desire to cultivate one's artistic taste, where the joy of picture-taking is placed on the same plane as the keen satisfaction in achieving a pictorial result, then the small camera is the tool of tools for the pictorial worker.

As in all other lines, so in photography, there has been a process of refinement going on, both in the instruments necessary to produce results, and in the results themselves. The efforts of a well-trained corps of mechanics have been directed toward the improvement of the camera itself, and in this particular phase of the photographic art the strides forward have been nothing short of marvelous. Compare the average 8 x 10 view outfit, heavy and clumsy, with its multiplicity of loose parts, with the dainty and efficient little pocket-camera of the present day. It is a triumph of mechanical ingenuity, light and compact, yet strong and durable. Possessing, as it does, all the mechanical devices necessary to properly throw the image on the sensitive photographic surface, and being delicately adjusted, taking the picture, after it has been composed, is a mere matter of a twist of the wrist. And the resulting negative is the duplicate of that made with the large camera, except in size.

"But," some will exclaim, "you have n't a ground-glass to focus on." One can have it if he wishes; but it is unnecessary, and, in fact, in a great many cases it is a positive hindrance to good work. Now that may seem like a far-fetched statement, but the assertion is seriously made that the large camera, simply because of its ground-glass, has tended, more than anything else, to the formation of bad habits.

Too many of us stroll through the woods, over the hills and valleys, and along the seashore composing our photographs on the ground-glass. We see something which we think might make a good picture and then try to verify our suppositions on the focusing-screen. We do not trust our artistic sight unaided; we need a mechanical proof to tell us that our first impression was right or wrong. The true artist composes his picture without the aid of a mechanical accessory. When he has composed his picture his ground-glass or finder is used to keep his camera in line with his composition. The finder on the camera serves the same purpose as the sights on a rifle.

Whenever these accessories are used otherwise, a bad photographic habit is formed. Too much dependence is placed on them, and we pass by many a pictorial possibility simply because we have trained our eyes to gauge a composition by its reflection on the ground-glass. While we are still fresh and vigorous in our day's tramp abroad, we often see things which we think might compose into a good photograph. We adjust our camera and tripod, view the scene on the focusing-screen, change position frequently and, finally, decide that it will or will not be worthy of an exposure. After this performance is repeated a half-dozen times or so it becomes a painful necessity, and is done in a perfunctory manner, or not done at all. Consequently, many scenes that are worthy of our best efforts are passed by with only a casual glance. On the other hand, the pictorialist who has trained his eyes and not his ground-glass enjoys his outing more because it is devoid of so much of the drudgery, and is more productive of results, both in quality and quantity. If a mechanical aid must be used, why insist on the use of a large camera with a focusing-screen? The large, brilliant and accurate finders attached to hand-cameras of the present day are thoroughly dependable, and will give one all the assistance necessary to good composition.

The greatest disadvantage the pictorialist, who relies on the large plate-camera, labors under is that when he most needs his instrument it is not at hand. Pictorial opportunities often present themselves at unexpected times and places. The user of the small camera makes his instrument his constant companion in his rambles abroad. Our other friend, on the contrary, takes his with him only on previously planned excursions. He usually has a definite locality in mind and hastens to it, passing a wealth of good things, photographically speaking. The Kodak devotee, on the contrary, always has his principal working-tool with him. Light in weight, small in bulk, it interferes in no way with the enjoyment of his recreation period, whether it be spent in strolling about, playing golf, rowing, yachting, hunting or fishing. When the emergency arises, necessitating the use of a camera, he is "there with the goods."

CHARLES VANDERVELDE
A WINDY DAY
GRAND RAPIDS CAMERA CLUB

Again, the absolute unobtrusiveness of the Kodak permits him to make exposures where the manipulator of a large camera would attract undesirable attention, and thereby mar the composition of the scene. This is very manifest in genre, child studies and street work. His subjects are usually unconscious of the fact that they are being photographed, and therein, ofttimes, lies the chief charm of his composition. The portability of his instrument, too, permits him to select a point of view that would often be entirely out of the question did he manipulate a large camera.

The small cost of negatives contributes, in no small way, to his success in obtaining photographs of unusual artistic merit. The excessive cost of large plates and other supplies forbids the slightest extravagance on the part of the user of the large outfit. He hesitates to make an exposure on a subject, waiting for a better lighting or a more unstudied pose. The old adage, "He who hesitates is lost," applies here with more than ordinary directness Too often the scene changes, even as he speculates, and never thereafter even approaches the picturesqueness that first impressed him. Our Kodak friend, however, realizing that an occasional poor negative is a matter of small financial moment, exposes as often as the scene warrants, and his productions excel in variety, quality and quantity. This statement is not to be construed as an advocacy of the reckless hit-or-miss method of exposure, with the hope that out of a dozen films exposed there will be two or three worth keeping. Far from it. Liberality in the use of materials should be tempered with good judgment as to pictorial value.

The loading, unloading and developing conveniences of the small camera need only be mentioned. Their usefulness is self-evident.

Photographic versatility is an accomplishment that comes naturally to the user of the small camera. He looks at everything from the artistic point of view. He regards all the animate and inanimate objects of nature as suitable subjects for his camera, needing only his critical study to construct them into pictorial compositions. His productions are therefore varied. The principles learned in the proper treatment of one group are applied in the treatment of others. His artistic sense is not developed in one direction only, but is well rounded in all. His work, viewed as a whole, shows the touch of a master hand. In landscape, genre and portrait-work he shows up well. His originality is stimulated and he finds pictorial material where the usual run of photographers fail even to look. American pictorialists are devoting too much time to the study of landscape photography at the sacrifice of genre and portrait work. Every Salon and exhibition gives evidence of it, the number of landscapes being out of all proportion to other work.

The increasing use of the small camera by pictorial workers will, it is hoped, tend to rectify this unbalanced condition of affairs and give us a breadth of view, photographically, that will elevate American photography to the highest pinnacle of artistic achievement.

(*To be continued.*)

G. R. BALLANCE BOBSLEIGH RACING

# Moving Objects: A Note for Hand-Camera Workers

A. G. WORKMAN

HAND-CAMERA workers are chiefly interested in moving objects; e. g., trains, sailing boats, waves, animals, human beings. Successful negative-making will therefore depend upon so adjusting the shutter as to give time enough for plenty of exposure without showing serious movement of the object. The hand-camera man may conveniently divide all movements into two kinds. First, objects moving towards or away from him, i. e., along the line of sight or axis of the lens; as, for example, a railway train entering or leaving a station as seen from the platform edge, or from a railway arch crossing a straight bit of line. Second, objects moving across the line of sight; as, for instance, a train seen "broadside on" from a field, or street traffic as seen from the pavement when looking straight across the street, or water falling down a cascade, etc. Of course, it seldom happens that we have to deal with objects which move exactly along the line of sight, but generally we can say whether the direction is nearer the first or second class of movement. The difference is important, as the accompanying diagrams will show. Take the case of a train, and suppose the heavy line A to represent the face of the

engine moving across the line of sight. Fix attention on, say, one of the buffers, represented by the small circle at A, Fig. 1. On the ground-glass or plate of the camera A would be represented by *a*. Now suppose that in one second of time A moves to B. This on the plate corresponds to a movement of the image from *a* to *b*. If *a b* is more than $\frac{1}{100}$ inch on the negative it will show as a blur.

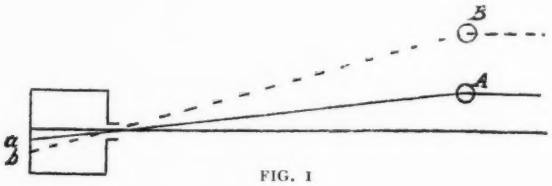



FIG. 1

Now let us change our position, so that we see the engine-front coming straight towards us, i. e., along the line of sight, as in Fig. 2. Here C represents the buffer, which in one second of time moves to D, and during this time the image moves from *c* to *d* on the plate. It is very easy to see that the movement *c d* is much less than the movement *a b*, so that the shutter speeds required in the two cases are obviously different.

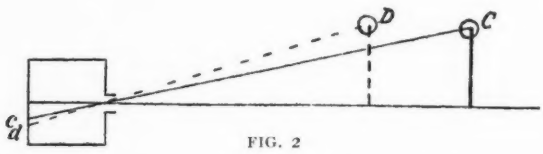



FIG. 2

Instead of C moving to D, we may imagine it moving to F or to G, Fig. 3, for instance; but so long as D, F and G are in a straight line with the lens the *position* of the image in all three cases would be the same; viz., *d*. But there is also the size of the moving objects to consider; for objects moving towards the lens, as from C to D, give us an increasing size of image as well as a change of position. Similarly, objects moving away from us, as from C to G, give a reducing size of image. It is only when they keep the same distance from the lens, as when moving from C to F, that they retain the same size on the plate, Figs. 3 and 4.

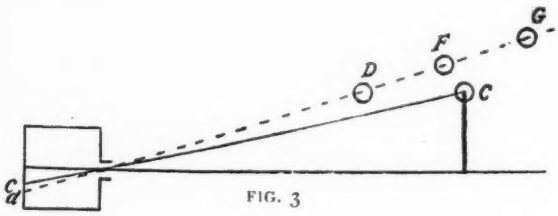



FIG. 3

One other matter must be noticed; viz., the distance between the lens and ground-glass or plate. This in turn depends upon two things; viz., the focal length of the lens and the distance of the object.

Increasing the focal length of the lens increases the distance between the lens and plate, Fig. 4, increases the size of the object, and increases the displacement of the image. Thus the displacement *c d* with a short-focus lens becomes *e f* with a longer-focus lens. Roughly, we may say that the displacement is proportional to the focal length employed. Suppose we are using a 5-inch lens and *c d* is just $\frac{1}{100}$ inch. (This is the practical limit of movement allowable.) Changing this lens for an 8-inch lens our displacement, e. g., Fig. 4, would be $\frac{8}{5} \times \frac{1}{100}$, or say $\frac{1}{63}$ inch — an amount that would show a blurred image in the print.

FIG. 4

Again, if we go nearer to our object we have to increase the distance between the lens and plate, which brings us to the same state of affairs as though we had retained the same standpoint and used a longer-power lens.

A Table showing the Slowest Shutter Speeds available so that the image of a moving object may not be displaced more than $\frac{1}{100}$ inch with a lens of 5-inch equivalent focus:—

| Rate of moving object. | | Examples (see below). | Distance of moving object from lens. | | |
|---|---|---|---|---|---|
| Feet per sec. | Miles per hour. | | Quatr. mile. Secs. | 1000 yds. Secs. | 100 feet. Secs. |
| 1 | $\frac{2}{3}$ | Loitering | 3 | $\frac{2}{3}$ | $\frac{1}{5}$ |
| 2 | $1\frac{1}{2}$ | Strolling | $1\frac{1}{2}$ | $\frac{1}{3}$ | $\frac{1}{10}$ |
| 3 | 2 | Children walking | 1 | $\frac{1}{5}$ | $\frac{1}{15}$ |
| 4 | $2\frac{3}{4}$ | Adults walking | $\frac{2}{3}$ | $\frac{1}{8}$ | $\frac{1}{20}$ |
| 5 | $3\frac{2}{5}$ | Children playing | $\frac{1}{2}$ | $\frac{1}{8}$ | $\frac{1}{25}$ |
| 10 | 7 | Football, cricket, etc. | $\frac{1}{3}$ | $\frac{1}{18}$ | $\frac{1}{50}$ |
| 22 | 15 | Trotting horse, cycle | $\frac{1}{7}$ | $\frac{1}{40}$ | $\frac{1}{100}$ |
| 44 | 30 | Galloping horse, motor | $\frac{1}{15}$ | $\frac{1}{75}$ | $\frac{1}{250}$ |
| 88 | 60 | Express-train | $\frac{1}{30}$ | $\frac{1}{150}$ | $\frac{1}{400}$ |
| 100 | 68 | Flying birds | $\frac{1}{50}$ | $\frac{1}{250}$ | $\frac{1}{750}$ |
| 1000 | 680 | Projectiles | $\frac{1}{320}$ | $\frac{1}{1800}$ | $\frac{1}{5000}$ |

The figures are to be taken as convenient approximations.

Clearly, there is no time to make elaborate calculations just before a shutter exposure is to be given. We must therefore be prepared beforehand with some such table of moving objects as that given below, and take it as our guide until the fruits of experience or inexperience show that it can be dispensed with.

Loitering crowds; people standing about a market-place, etc., cattle grazing, etc. Strolling, i. e., slowly walking, dawdling about, cows walking slowly, sheep grazing. Children walking quietly, horses or oxen ploughing. Adults walking at an ordinary speed of three miles an hour, children playing such games as marbles, rounders. Adults playing cricket, tennis, football, rackets, etc. Trotting horse, cycling, slow train, waves. Galloping horse, men racing, motor-cars, trains, waves. Express-train at full speed.

It will, of course, be understood that the above shutter-times are the minima or slowest available speeds for normal conditions; but there are obviously many conditions which have wide variations. Consider a game of cricket. We may have the moment of changing an "over," men strolling, or a return after a blank stroke, or the players rushing for a "tight fit." Again, we may have men running at a comparatively slow speed in a mile race, or sprinting for one hundred yards.

Turning again to Figs. 1–4, a moment's consideration will show us that when the direction of the moving object is such that it does not change size, i. e., keeps the same distance from the lens, it has the greatest displacement on the ground-glass. Thus had C moved in the direction of F for a distance equal to CD or CG, then F would be considerably beyond the line DFG. This is shown in Fig. 1, where the image displacement CD is considerably greater than in Fig. 2.

In the above table the calculations have been based on the assumption that the image is moving across the line of sight; i. e., as in Fig. 1. This may be taken as practically equivalent to the maximum displacement, except when the object is near the camera.

It almost goes without saying that where negatives are being made for the purpose of enlarging we must take extra care about adjusting the speed of the shutter, so that when the enlarged image is made the enlarged blur may not exceed say $\frac{1}{30}$ inch. The reason why we may allow a greater blur in an enlargement is simply that small contact-prints are usually examined at a normal distance from the eye, say twelve inches, while enlargements, e. g., 20 x 16 or more, are generally viewed at say three feet or so, and at this greater distance a $\frac{1}{30}$-inch blur would not be more noticeable than a $\frac{1}{100}$-inch blur seen at ten or twelve inches from the eye.

Similarly, if the negatives are for lantern-slide making, we must bear in mind the size of the picture on the screen and the average distance of the spectators, then make allowance for the permissible blur, bearing in mind the nature of the subject. For instance, a greater amount of blur would be permitted in the case of splashing waves than in the case of a skipping-rope. In the former case we look for general movement; in the latter, we look only for movement of one thing.— *The Practical Photographer, No. 5.*

PHOTO-PICTORIALISTS A VIEW OF THE SUBJECT

# Individuality as Shown by Different Interpretations of the Same Scene

PHIL M. RILEY

**With Illustrations by the Photo-Pictorialists of Buffalo**

THE fact that no two people see exactly alike has long been conceded, and the observation certainly has no better exemplification than in respect to pictures, and particularly in respect to the production of them. If conditions were otherwise, our galleries would contain extremely few original works of art, and monotonous similarity would prevail in all instances where the artist had not been endowed with extraordinary ability. But thanks to a wise provision of nature, every pair of eyes reflects upon the brain behind them a different conception of what constitutes an harmonious composition; and in the measure that the brain possesses ability to eliminate the unpicturesque, preserving the poetical and the decorative, in that degree does one succeed in art.

It may, therefore, be advisable for me to slightly modify my first statement to the effect that although two persons may see practically alike, the feelings and

PHOTO-PICTORIALISTS A PEACEFUL VALLEY

emotions which nature creates upon those in sympathy with her, as a result of what the eye sees, are never quite the same. Thus it is that the individuality and temperament of the camerist manifests itself in his work, and the pleasing diversity we find in our Salons to-day depends upon the success which has attended the effort to suggest the emotions experienced by the observer as well as the scene which aroused them.

Man is a sociable creature, and working in company with others has done much to promote results in the various branches of art in which he is interested. At first thought one might imagine that, as a consequence, his work, especially in picture-making, and particularly in photography, where much of the operation is mechanical, would bear a similarity to that of his fellow workers. This is true in a certain sense only, or, to be more definite, simply in regard to a certain style or school, which by its character was responsible for the attraction which originally called together in common workers with like tastes.

PHOTO-PICTORIALISTS
THE RETURNING HERD

The interesting and beautiful collection of photographs by members of the Buffalo Pictorialists, which accompanies this article, furnishes a splendid illustration. Taken as a whole, the prints possess such harmony of style and tone, such excellent taste in the manner of presentation, that one might at the first cursory glance readily believe them to be the work of one person of genius and artistic appreciation. More careful study, however, brings forth the undeniable fact that, although all seem to belong to the same school, so far as harmony of character and treatment are concerned, each is distinctly original and independent in conception, and owes its dominant idea to the temperament of its maker. One becomes still more thoroughly convinced of this after being advised that all the pictures here reproduced are different interpretations of the same scene — a simple landscape as several persons saw it.

Such are the workings of individuality. But by what means are the actual results achieved? There is no better way to make this clear than with illustrations, therefore let us consider a certain group of trees, and observe the various effects secured by different treatment, such as selection of the point of view, time of day or year, atmospheric conditions, length of exposure, local modifications on the negative or print and the choice of a printing-medium, all being available means by which the artist-photographer is enabled to record his conception of the scene, and in this way infuse his individuality into the finished print.

In order to more fully appreciate the possibilities in a given subject of rather commonplace variety, I reproduce as the first illustration what might be termed a view, such as would be made by one not far advanced in photography, or possessed of pictorial discernment beyond the ordinary appreciation and ability to see and be attracted by pretty scenes. The material to work with is quite common and familiar; in fact, the subject seems to be a most unpromising one; yet, as the various interpretations show, it is capable of being made into several distinct pictures of artistic merit. All this goes to indicate that the motive is of less consequence than its treatment.

"A Peaceful Valley" furnishes a motive simply made up — one of those land and sky-effects which many workers, who admire the snap of broad sunlight, delight to make. It is the sort of scene one enjoys at the moment and quickly forgets.

In pleasing contrast with this subject is an attractive pastoral landscape, "The Returning Herd." Both are somewhat similar, except for the manner of treatment and the element of life supplied by the cattle in the foreground of the latter. In "The Returning Herd" we have the same "Peaceful Valley" which we saw in the glaring brightness of midday; but with the longer, softer shadows of approaching evening it is altogether a different picture — one which is long remembered. The scene is in a lower tone; the contrasts are less vivid and more harmonious; and there is that feeling of quiet and repose, that something — call it what you will — pervading the picture which one feels toward the approach of twilight.

In "A Peaceful Valley" the sky is the key-note, and the effect of distance,

PHOTO-PICTORIALISTS SOMBRE TWILIGHT

which is in keeping with the subject and necessary to the pictorial effect, places the horizon-line low and gives a large portion of the picture-space to beautiful clouds. All this is radically opposed to the idea of "The Returning Herd." Here we have a foreground study in which the chief interest — the cattle — is placed too low, as is the horizon-line — for it is a high horizon that suggests nearness — and it seems to me that the picture is top-heavy where the solid shades of the trees come against the sky. But one can hardly be oblivious to its poetic appeal in spite of these faults — which can easily be remedied by trimming — for in conception and treatment it is a true work of art, and places its maker well to the

PHOTO-PICTORIALISTS MIDSUMMER

fore among his fellow-workers. Were the print mine I should improve it as suggested, by trimming off the upper portion just above the taller of the small trees at the right.

The subjects considered represent but two conceptions inspired by certain aspects of the scene. There are other possibilities, however, for the observant photographer, of which "Sombre Twilight" is an example of much excellence. It is only another interpretation of the stream and the same group of trees, but with the added element of mystery. The sun is low; the purple mists of evening hang over the water; the long shadows and shafts of mellow light now veil, now illuminate the scene; everything is softened, and even the distant buildings have lost their harshness of outline. We feel rather than see the beauty of such a picture, and the memory of it remains with us long afterward. Breadth, softness, atmosphere and sentiment are found in this print, all of which are qualities which only an artist of unusually delicate sensibilities can achieve. Such qualities are not so much the result of an excellent camera, plate or printing-paper as of keen observation, perception and the knowledge of one's working-tools which enable one to produce the desired effect in the finished print. The trouble is that we photographers do not keep our eyes open enough. We allow the psychological

PHOTO-PICTORIALISTS A GRAY DAY

moment to pass by, and those delicate gradations, that blending of pearly lights and veiled shadows, that brief moment when some moving object or light-effect forms an ideal picture, have gone forever. If I may be allowed a minor criticism, it seems to me that this print would be improved by trimming a little from the top, thus raising the horizon-line.

"Midsummer" is perhaps the boldest, most original and distinctive interpretation of the lot. There are several good points about the photograph. It is excellent in composition, of a style not at all usual; the lines and masses are well arranged and fill the space in an attractive manner; the contrasts of light and dark masses are distinctly pictorial, while the veil of gray haze, softening the distance, and so well suggesting the humid heat of early August, supplies the desired atmosphere — that mysterious something so tantalizing in its elusiveness, which demonstrates that photography can interpret those subtle phases of nature which are the joy and delight of painters. I could hardly suggest any improvement in this print. One would not wish to change the arrangement of the lines or the grouping of the trees, to eliminate or add anything. It seems that nature made a perfect picture here; but it was an artist of rare pictorial discernment who found it, and determined under what conditions he could best present his own conception of it.

In "September" we have another subject, pleasing to look upon, in which the details have been subordinated and the masses make the picture. The contrasting of lights and shadows is delightful, while the softness and general tone of the print carry out admirably the idea of gentle warmth which one feels in early autumn. The composition, in the main, is good, although there is not complete unity — one can readily see a picture which can be taken from the upper left-hand corner of the print — and the large expanse of foreground in shadow is, perhaps, a little uninteresting and monotonous.

"A Gray Day," the last of this notable list of photographs, furnishes one more example of lack of unity. In sentiment and technique it is all that can be desired; the scale of tones is admirable, and the hazy effect has been charmingly rendered; but one can readily see that there are two distinct pictures — the stream, the trees on its banks and the distant gray building making one, while the large group of trees, the distant white houses and the single tree at the left complete the second. A bit of sky in the first, and of foreground in the second, must be trimmed away; but all the necessary materials for both compositions are there. The print stands as an eloquent example of what selective enlargement may accomplish.

# The Shutter Problem

HARRY EDWARDS

THE speed of a shutter is a very difficult thing to define, and I, for one, do not propose to attempt its definition. I refer to it here lest any reader who follows the method described below should think that it has given him the last word about his shutter. It will give him some useful information, no doubt, but the speed is a bigger question altogether, and to prove that it is so, let me point out before getting to practical details that it is not correct to describe the speed of a shutter as the length of time it is fully open, nor is it correct to describe it as the length of time that elapses between the moment when the first minute portion of the lens is uncovered and the last minute portion is again covered.

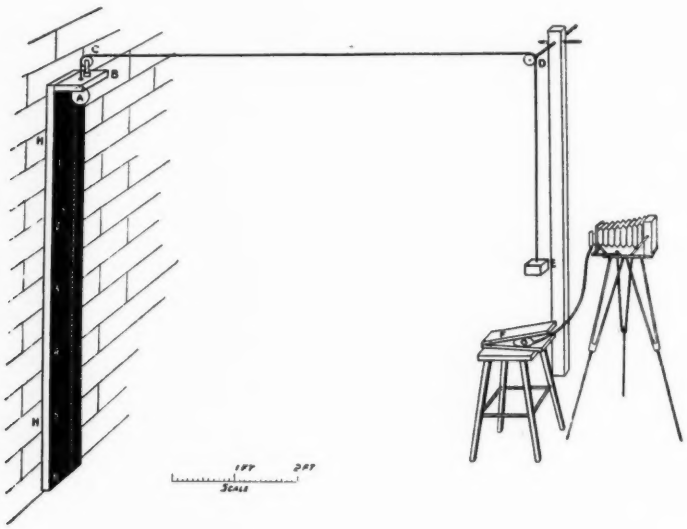
The method given below gives as accurate a reading as any shutter-tester that is within the reach of the amateur — quite as accurate as the testers used by firms who offer to test a shutter for a fee. All these appliances vary in this way: that the more powerful the light in which the test is made, the longer is the reading. That is to say, if, in a weak light, the machine gives one twenty-fifth as the length of a certain exposure, in a strong light it may give a fifteenth or even a tenth as the length of the same exposure. There is no way of overcoming this defect except by very elaborate arrangements.

The essence of the shutter-tester is an object moving at a known speed in a good light, so that it can be photographed. By measuring how far it has moved during the exposure, some idea of the speed of the shutter is obtained. My own early experiments were made by turning a bicycle upside down, against a dark background, fastening at the extremity of one of its spokes a piece of white card, and then spinning the wheel round and waiting till it made one revolution per second, and then snapping off the shutter. It was then possible to find the speed of the shutter by noting what fraction of a complete circle the piece of white card had traveled.

There are three objections to this method. One is that it requires a bicycle that may not be accessible when needed; a second is that it is not very easy to determine when the wheel is rotating exactly once a second, and the third is that the image of the paper is often anything but distinct on the negative. Not having possessed a bicycle for the last two years, I found that I must arrange some other device if I wanted to test the speed of a shutter, and so I have recently been using the following.

It is not generally known, perhaps, that falling bodies, if fairly weighty in comparison with their bulk, travel at a perfectly definite rate, at least for the first few feet of their drop. If we hold a coin up and release it, it will fall a small fraction over sixteen feet in the first second and, after the lapse of that time, it will be traveling at the rate of thirty-two feet per second. Here, then, we have a very easy means of getting something traveling at a known speed.

All we have to do is to select a suitable falling body; and the best thing for the purpose is a steel ball, about an inch in diameter, which any mechanic will turn up for a few pence. It need not be absolutely spherical, but should be given a polish and kept bright. It is best about an inch in diameter, and may have a hole bored through the center. The advantage of a ball is that whatever the direction from which the light is coming, provided, of course, that the light is on the same side as the camera, it is reflected from one part of the ball as an intensely bright spot, which it is, therefore, easy to photograph, and makes a well-defined mark on the plate.




The arrangement adopted in the above sketch should show the method of use. H H is a plank about six feet long which is fastened to the wall at the back of my house. It is faced black, with the scale in white, and has at the top a little ledge, B, projecting about two inches. The black paper off a daylight-loading film-cartridge makes an excellent scale, the feet and inches being set off in white paint. Failing any white paint, strips of white paper may be pasted on. On the ledge, B, is a little pulley, C, such as can be obtained from an ironmonger, and another pulley, D, is fixed about ten feet away.

This part of the arrangement gave me the most trouble. At first I tried getting a friend to drop the ball at a given signal, while I pressed the release of the shutter, but it was only once in a dozen times that the falling ball was on the plate at all. The method shown is very little trouble to arrange, but enables me to decide exactly at what part of the scale the ball shall be photographed. F shows two boards hinged together at one end, and between them is placed the bulb of

the shutter. If the tube of this is too short to allow the boards to be on the ground, they may be on a chair. E is a fourteen-pound weight hung by a thin string from the ball, A, holding A therefore tightly up against the ledge, B.

The camera is set up so that the plate shows the scale on the board, H H, and is focused thereon. An exposure of a quarter of a second is given to get a good clear picture of the scale on the board, and then without shifting the camera the shutter is reset, and the bulb placed between the boards, F, underneath the weight, E. With a sharp knife the string is cut just above the shelf, B, the ball at once drops, and so does the weight, E, which, falling on F, squeezes the bulb and releases the shutter. By varying the distance between E and F the position of the ball when it is photographed can be varied. I generally put a cushion on F to break the fall of the weight. On developing the plate a streak of light on the dark board shows the position of the ball and indicates the speed of the shutter. Now to read the result. Those fond of mathematics will like, no doubt, to work the problem out for themselves. The time the ball reaches any mark on the scale is found by extracting the square root of the distance it has fallen in feet, and dividing that by 4.01. Those who do not care to work it out for themselves can find out by reference to the appended table, which gives the time taken in falling, for each inch up to four feet. Let me give an example. The image of the ball shows that during exposure it fell from the 1ft. 2in. to the 1ft. 11in. mark. From the table below, we find that it reaches the 1ft. 2in. mark .270 second after it started, while it reaches the 1ft. 11in. mark .342 second after it started. Subtracting .270 from .342, we get .072 second as the time during which it was photographed, so that the speed of the shutter was .072 second, or, say, one-fourteenth of a second.

| *Distance fallen.* | *Time taken in seconds.* | *Distance fallen.* | *Time taken in seconds.* |
|---|---|---|---|
| 1 inch | .075 | 2 feet 1 inch | .360 |
| 2 inches | .103 | 2 " 2 inches | .364 |
| 3 " | .125 | 2 " 3 " | .371 |
| 4 " | .144 | 2 " 4 " | .382 |
| 5 " | .160 | 2 " 5 " | .389 |
| 6 " | .176 | 2 " 6 " | .397 |
| 7 " | .192 | 2 " 7 " | .403 |
| 8 " | .204 | 2 " 8 " | .410 |
| 9 " | .216 | 2 " 9 " | .413 |
| 10 " | .228 | 2 " 10 " | .422 |
| 11 " | .230 | 2 " 11 " | .425 |
| 1 foot | .248 | 3 " | .432 |
| 1 foot 1 inch | .259 | 3 " 1 inch | .437 |
| 1 " 2 inches | .270 | 3 " 2 inches | .444 |
| 1 " 3 " | .278 | 3 " 3 " | .449 |
| 1 " 4 " | .288 | 3 " 4 " | .455 |
| 1 " 5 " | .294 | 3 " 5 " | .461 |
| 1 " 6 " | .305 | 3 " 6 " | .466 |
| 1 " 7 " | .313 | 3 " 7 " | .470 |
| 1 " 8 " | .320 | 3 " 8 " | .477 |
| 1 " 9 " | .330 | 3 " 9 " | .482 |
| 1 " 10 " | .336 | 3 " 10 " | .487 |
| 1 " 11 " | .342 | 3 " 11 " | .493 |
| 2 feet | .351 | 4 " | .5 |

— *Photography, London.*

# EDITORIAL

## Our Annual Contest

INTEREST in our Fifth Annual Print Competition is growing apace. Although the entries are coming in slowly, it is not until within a few weeks or even days before the closing date, Nov. 30, 1907, at noon, that most of the exhibits will arrive. It is so with nearly every exhibition or contest — contributors, for one reason or another, put off the preparation of pictures until the eleventh hour. The publisher's decision to select as the grand prize — accorded to the best collection of prints submitted — a valuable and up-to-date lens of acknowledged superiority, and which is to remain the permanent property of the winner, has been universally commended, and, as a result, the entries competing for the highest honor are expected to be numerous and of an extremely high artistic standard.

## A Believer in Straight Photography

AS the working-up of negatives — a process ably described by Otto Walter Beck in his "Art-Principles in Portrait-Photography" — requires a degree of manipulative skill not possessed by every pictorial worker, a writer in the *Glasgow Evening Times* makes a sensible suggestion, and one not new to readers of PHOTO-ERA. He recommends that the pictorialist make the most of every opportunity to create and complete his picture *before exposing the plate.* It is astonishing how pictorially objectionable details may be subordinated and even suppressed by the utilization of the varying effects of atmosphere and shadow. A scene worthy of the camerist's time and enthusiasm merits contemplation at different times of the day, even at different seasons of the year, if this be possible, to observe the effect of shadow and atmosphere upon which the elements of a pictorial scene depend.

## Restricting the Promiscuous Snap-Shotter

THE comments of the American daily press on the law recently enacted in Germany, prohibiting the promiscuous reproduction, by photography, of a person's portrait, house or other personal belongings, have not varied greatly in their tenor. Everybody, except the sensational papers, seems agreed that the piratical methods adopted by certain adventurous photographers, aptly termed "camera fiends," are reprehensible and, in spite of the stringency of a law doubtless suggested by some Eminent Person, applauds the new measure. From an artistic viewpoint we cannot admire the results of indiscriminate snap-shotting. No one can help having a certain degree of sympathy for the public speaker, the vocalist or the person trying to avoid the sun's rays, whose facial contortions deserve to be ignored rather than perpetuated by the mercenary camera fiend.

## Hats Off to the Jury!

ALL this criticism of the verdict rendered by the official jury at the New England Convention last August is, to say the least, gratuitous and out of place. It is not a subject for public discussion and concerns only the members of the Association. But inasmuch as the jury owed its appointment to President Evanoff, the supreme executive of the Association by virtue of an honest and unanimous election, it ill becomes even a member of the Association to question the integrity of his official acts, which proceed only from the most honorable motives. The jury here consisted of Professor Arthur W. Dow of Columbia University, Mr. Alon Bement, Instructor of Drawing at the City College of New York, and Mr. George H. van Norman of Springfield — all competent and trustworthy men. In fine, no verdict was ever rendered in a prize-competition that pleased everybody.

## Right from the Shoulder

EDITOR CHAMBERS of the *Bulletin of Photography*, in the issue of September 4 of that weekly magazine, does not hesitate to call a spade a spade, as he deals a solar plexus blow to the report that his new publication owes its existence to outside pecuniary support. He declares, very emphatically, that the *Bulletin* is absolutely independent, and that all advertisers receive strictly uniform treatment, any report to the contrary being an unwarranted falsehood. It was only recently that the policy of PHOTO-ERA was accused of being controled by advertisers, some of whom were supposed to derive marked benefits over others. Like the statement disseminated by the editor of the *Bulletin*, this report was circulated among manufacturers — prospective advertisers — with the intention to injure PHOTO-ERA; but our editorial, "There Is Room for All," in the September issue, together with our numerous anti-trust advertisements, indicate that our position also is untrammeled.

## A Perversion of Photographic History

IN his inaugural address at the twenty-second meeting of the P. C. U. K. at Hereford, England, last June, President Alfred Watkins, the originator of the exposure-meter bearing his name, took occasion to pervert the history of photography. In trying to dim the glory of Daguerre, whose brilliant achievement he pronounced a mere trifle — "a side issue" — in the evolution of photography, Mr. Watkins declared that, taking a negative and a print as the two essentials of present-day photography and tracing their evolution, the result would be found to be chiefly a record of British invention. The speaker then proceeded to mention the names of a dozen Englishmen as being entitled to the honor of having evolved our beloved art-science. Not a word, if you please, about Nièpce — Daguerre having been promptly dismissed — Balard, Le Gray, Fabricius, Scheele, Seebeck, Petzval, Draper and others not fortunate enough to have been born on English soil. Should not the services of these men be also recognized?

# THE ROUND ROBIN GUILD

**Conducted by ELIZABETH FLINT WADE**

**A department especially designed for the amateur photographer and the beginner, in which information, advice and criticism will be freely given. Membership may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston, Mass.**

"Dear summer is mislaid and lost, among the leaflets dead,
And Winter, in white words of frost, has telegraphed ahead."

It is safe to say that few of us receive winter's frosty telegram, telling us he will soon be here with storms and snows and nipping frosts, with very much jollity. We don't mind winter when he really arrives and settles himself for his four months' sojourn, but we do not like the preliminary message, nor the dull November days when even the sun seems to have taken refuge indefinitely behind the heavy, lowering clouds that fill the skies. Most of all does the amateur miss this genial co-worker, for the sun is a valuable partner in most of his photographic affairs.

However, as we cannot change the course of nature, we must put up with its unpleasantnesses as cheerfully as possible, finding photographic work which may be done when the sun sees fit thus to withdraw himself for days and even weeks. One does not care to go far afield these misty, moisty, shivery days; but these same days, when the snug harbor of the home seems specially inviting, are just the days to experiment with lantern-slides, transparencies and gaslight-papers.

A few years ago gaslight-papers were mostly of one grade; now they are made in great variety, and among them one is sure to find a paper suitable for each special negative. The double-weight Velox is specially fine for portrait-work and landscape-work with broad treatment of lights and shadows. In working with gaslight-papers the editor of the Round Robin Guild has found that a slower developer gives a more satisfactory print than a developer used full strength, made according to the formula given with the paper. The slower developer allows of more latitude, and if, by chance, the print is overtimed there is an opportunity to withdraw it before it becomes hopelessly grayed over.

Royal Velox is a cream-tinted paper which lends itself most beautifully to many negatives. The tint of the paper adds a great deal to the beauty of the print, and if one desires brown tones instead of black and white — and the brown or sepia tones are more harmonious for this paper — then the print, after being developed, can be toned or redeveloped according to the formula which accompanies each package.

A few months ago directions were given for making a simple apparatus for enlarging negatives, and those who have not tried this delightful pastime would do well to look up the article and try making enlargements from some of the choice negatives obtained during their summer rambles.

One can use, instead of bromide, the Velox — the Royal Velox being specially good — for these enlargements, and though the paper works slower the results are charming.

Christmas is on the way, the Christmas bells will soon be ringing, and the wise amateur will treasure these hints of dark-day value and make a set of enlargements for that special friend to whom it is so hard to make just the right kind of a present. The set of pictures — of course of places or people with which the recipient is familiar — would be a most "happy-thought" gift.

Taking time by the forelock in this matter of gift-making is one way to ensure a happy and enjoyable Christmas.

Another dark-day pastime for the amateur is the making of transparencies — not the old-fashioned kind framed in metal and hung in the parlor window, but the charming, tinted transparencies, in all sorts of colors — red, browns, greens, blues, in every variation of tone. One may buy the plates ready sensitized for the developing of these colors, or one may develop in black and white and then stain the film any shade desired by immersing it in a specially prepared liquid after directions given in former issues of PHOTO-ERA. Blue transparencies made on spoiled plates from which the blackened silver has been cleared and the gelatine again sensitized are so beautiful that it makes one regret that he has not spoiled more plates, that he may make more transparencies.

The mounting or framing of the transparencies in sets makes them a most desirable gift. Long borders for windows are very attractive. When designed for some special window, take the measure of the sash from side to side, then go to the stained-glass-window folk — there are men of this craft to be found in every city — and have them make a leaded frame like the frame used for stained-glass and set the transparencies for you. It will cost only a small sum for a border to be set on the window-ledge, or, better still, to be hung by two brass rings on hooks at each side of the sash.

A border of blue transparencies for a blue room, the subjects being water-scenes; an olive green for a room in greens and browns; brown for a room in red, and red tones for a room done in grays or dull yellow would be the appropriate tones for the transparencies, and all these tones may be obtained on the plates which are sensitized specially for tinted transparencies.

A transparency set in one of the new filigree-work frames makes a pretty screen for a lamp — or it may be mounted in a handle and used for a hand fire-screen.

G. C. ELMBERGER — MORNING SOLITUDE

FIRST PRIZE — LANDSCAPES

There are so many ways in which transparencies may be used that it is to be wondered at that more amateurs do not make a specialty of this sort of work for the market; and a transparency is as easy to make as a negative — easier, in fact, for the image comes up a positive and one sees at once where to stop development.

For a dark day commend to me the occupation of the transparency-worker.

One of the photographic employments for dark days is the filing and indexing of one's negatives. On putting negatives in order, one should cull out those which have no particular merit. If one cannot bring himself to the point of destroying a negative that is of no particular merit, then do the next thing — store the poor negatives by themselves, so that the case or cabinet may contain only such negatives as are really worth the keeping.

Another bit of work would be the making of a scrap-book of the clippings on photography one has accumulated and for which there has been no good time to get them in shape.

In making a scrap-book, if the clippings are not already classified, then, before beginning to arrange them, go through them and classify according to subjects. A convenient scrap-book may be made of manila paper folded into about 12 x 14 size, and, say, fifty pages in a book. Then have one book for formulas, and another book on printing, etc. A stout string and a ring at the end fastened in the book make this a convenient way of hanging it up when not in use.

One often finds special articles to which, some time after they are read, he would like to refer, but unfortunately can remember neither page nor volume. Have a tablet and pencil when reading; then, when some article is read which seems worth while, make a note of it; then put it in your index, under the proper heading. Label this book "Where I Saw It," and you will find it one of the most useful of adjuncts to your photographic outfit.

## THE USE OF DIAPHRAGMS

SEVERAL of our members have asked recently to be enlightened on the correct use of the diaphragms or stops, and what stop to use on certain occasions and for certain conditions. While this subject may not interest our skilled workers, it is of great importance to the beginner, who must be well posted in the use of stops or else he is practically working "in the dark."

The use of the stop is to correct or reduce the spherical aberration of the lens. By spherical aberration is meant that the rays of light refracted through different parts of the lens do not all meet at the same focus, and the result is an image clear in the center but hazy or indistinct at the edges.

C. L. POWERS THE PINES

SECOND PRIZE — LANDSCAPES

The stop is used to shut off the marginal rays of light — those that enter at the edges of the lens — and to gather the rays at one point, thus making the objects clear all over the plate.

The bringing of the objects at the edges of the plate into as clear a focus as those in the center is called "enlarging the field of the lens," because it enlarges the space in which objects can be distinguished sharply.

All lenses, except those in small cameras fitted with what is called a fixed-focus lens, are provided with stops of different sizes, to be used according to the strength of the light, the object to be photographed and the style of picture to be made.

The stops are arranged in different ways. First, there are the separate stops, each marked with its different focal value. Then there are the rotating stops, the different sized openings being cut in a circular disk which is attached to the lens, and by turning the disk any sized stop desired may be brought into position before the lens. Then there is the iris diaphragm, so called because it expands and contracts after the fashion of the pupil of the eye. The iris diaphragm is formed of a number of overlapping leaves of thin metal. These are attached to a revolving ring and open and close as the ring is turned either backward or forward. On the edge of the ring are marked the sizes of the openings at various positions of the ring. This is a very ingenious style of diaphragm.

In making landscape-studies the effect is much more pleasing if a large stop is used. With the larger stop one obtains what approaches aërial perspective — an art term meaning that the objects in the picture appear as they do to the eye in respect to their distance, their proportion, and their lighting. The stop which makes the picture clear at the edges is the one to use. A

GEORGE H. SHEER, M.D. EVENING

THIRD PRIZE — LANDSCAPES

small stop gives a flat landscape-picture without much contrast.

If, however, one is photographing a view of a town, the buildings are needed to be in quite sharp focus, so that Smith and Jones may both identify their houses at a glance; and in such a case a small stop should be used, as it gives sharp definition.

For interiors a small stop is usually chosen, but if there are glimpses into adjoining rooms besides the one being specially pictured, then a larger stop will give better effects.

For portrait-work the very largest stop that will give good definition is the one chosen by artistic workers. The large stop gives roundness to the figure, better half-tones, and more detail in the shadows. In these later days one tries to avoid as far as possible sharp definition in a portrait. A large stop is used, the focus made soft, and the prints made on rough paper in tones of gray, browns or dull reds.

The smaller the stop used the less light is admitted through the lens, hence the exposure must be longer accordingly. If a stop marked f/8 needs an exposure of one second in order to secure a good negative, then the next sized stop would need double the time of the first stop used, and so on.

In focusing always use the largest stop; and, after the picture is arranged, then insert the stop which will produce the effect desired.

## AN IMPROVED REDUCER

AMMONIUM persulphate, while being an ideal reducer in skilled hands, has often proved a snare and delusion for the inexperienced amateur. The following manner of use, therefore, will be found most satisfactory, and without the occasional unpleasant results of a too vigorous action of the chemical.

Dissolve one-half ounce of ammonium persulphate in four ounces of water. Add to this forty grains of sulphite of soda and forty minims of sulphuric acid. This is a stock solution, and, if stored in glass-stoppered bottle, will keep indefinitely.

If a plate does not need much reducing, add one ounce of the stock solution to eight parts of water; but if the negative has very strong, hard high-lights, then make a solution of one ounce to four of water.

Place the negative in a tray and flow with the solution, rocking the tray now and then to ensure even reduction. Examine occasionally, and as soon as the reduction has gone far enough, remove from the tray, rinse well, and place in a hypo solution made of one ounce of hypo to twelve ounces of water. Let it remain ten or more minutes, then wash well and dry. If it is found that reduction has not gone far enough, the process may be repeated.

## Monthly Competitions

*Closing the last day of every month.*

*Address all prints for competition to* PHOTO-ERA. *The Round Robin Guild Competition, 383 Boylston Street, Boston, Mass.*

### PRIZES

*First prize: Value* $10.00.
*Second prize: Value* $5.00.
*Third prize: Value* $2.50.

*Honorable Mention:* In addition to the awards, the names of those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be published.

Prizes may be chosen by the winner, and will be awarded in books, magazines, enlargements, mounts, photographic materials or any article of a photographic or art nature which can be bought for the amount of the prize won.

### RULES

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium, mounted or unmounted, may be entered, but they must represent the unaided work of the competitor.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. *A package of prints will not be considered eligible unless accompanied by return postage at the rate of one cent for each two ounces or fraction.*

5. *Each print entered must bear the maker's name, address, Guild number, the title of the picture and the name of the competition for which it is intended, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop, exposure, developer and printing-process.*

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

### SUBJECTS FOR COMPETITION

October — "Windows and Doorways." Closes November 30.
November — "Genre Studies." Closes December 31.
December — "Home Portraiture." Closes January 31.
January — "Illustrated Poem." Closes February 29.
February — "Mountains." Closes March 31.
March — "Atmospheric Effects." Closes April 30.
April — "Decorative Photography." Closes May 31.
May — "Animals." Closes June 30.
June — "Pinhole Pictures." Closes July 31.

### AWARDS — LANDSCAPES

IN pleasing contrast to the indifferent success of last month's competition is the very gratifying result of the Landscape Contest just closed. Seldom has there been so large a number of prints entered in a Guild competition, nor have they often been of so high a standard of excellence. This speaks for increased interest and better work on the part of Guild members, which is very pleasing to the editor of this department, and of PHOTO-ERA. It is hoped by both that this interest will be even greater in the coming contests, which can be participated in by almost every worker who chooses.

It has been no easy task for the judges to award the prizes this month; and now that a conscientious effort has been made to give a fair decision, they regret that there were not first prizes enough to go around. The work of all the prize-winners and several of those given Honorable Mention was of such unusual pictorial distinction as to be eligible for the first prize; but, although the shades of difference in artistic quality were slight, they were, nevertheless, apparent, and the relative standing of the contestants, agreed upon by the judges, is indicated by the order of names below.

First prize: G. C. Elmberger.
Second prize: C. L. Powers.
Third prize: George H. Sheer, M.D.
Honorable Mention: Paul Fournier, E. H. Kaufman, D. H. Brookins, J. H. Field, Robert E. Weeks, Wm. Wheelock, Otto Koch, K. Theodor Krantz, A. R. Hutten, M. E. Baumberger, Phil Maxey, Charles E. Smith, Harry G. Phister, John W. Schuler, C. M. Whitney, Samuel F. Frome, Gust Horlin, William Spanton, Kate Mathews, Clare J. Crary, M. A. Yauch, R. A. Buchanan.

## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to* ELIZABETH FLINT WADE, *321 Hudson Street, Buffalo, N. Y. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

GEORGE N. H.— A redeveloping-solution of pyrogallic acid, made as follows, will give very satisfactory results. Dissolve eight grains of pyrogallic acid in four ounces of water; add eighty drops of a solution of nitrate of silver made up twenty grains to the ounce of water.

ELLIS DEANE.— To grind glass take two pieces of glass, sprinkle thickly with emery-powder and moisten with water. Put the two powdered surfaces together and rub together with a rotary motion, and if you are persevering you will have two fine sheets of ground-glass.

HARLOW D.— By rapidity of a lens is meant the time required by a lens to permit the light to

form an image on the sensitive plate. The speed of a lens depends on the glass of which it is made, the manner of its construction and the size of the working-aperture or diaphragm.

HENRY JOHNSON.— Send to any dealer in photo-supplies and he will mail you a price-list of the different chemicals used in photography. Nitrate of uranium is about eighty cents per ounce; hydrochinon, thirty cents; bromide of potassium, fourteen cents; chloride of gold, fifteen-grain bottle, fifty cents.

WRIGHT G. H.— Sometimes one obtains very artistic results on old platinum. I should not try to restore it by the process you mention, as I am quite sure it would not be a success. Use the paper with negatives of strong contrast and see if the results do not please you.

L. M. COLEMAN.— From the films enclosed I should judge that your developer was either very full of sediment or that the films were washed in running water that was gritty and the tiny particles had settled in the film. The film is so spotted that it would be an almost hopeless task to attempt to touch out all these pinholes. The better way is to destroy this negative and make a fresh one, taking due precaution against a recurrence of the pinholes.

ATHEL BRILL.— To prevent prints from curling when dry, they may be subjected to the same treatment as for films: immerse for five minutes in a bath made of glycerine, one-fourth ounce, and water, sixteen ounces. Sometimes drawing a print to and fro over the sharp edge of a drawer will straighten it so effectually that it will never curl again. If the print is on solio or gelatine do not bend the paper too much or it will crackle the surface of the film.

S. A. W.— The trouble with your negatives is that they have been over-exposed and under-developed. Extra rapid plates should be handled with care, and in making an exposure remember that they are a great deal more rapid in action than the ordinary plate, and time your exposures accordingly. I should recommend using a slower plate. The extra rapid are needed only for very special occasions.

WILLARD J. C.— A number of illustrated periodicals advertise for photographs. One wants pictures of unusual or curious objects; another wishes children's pictures; another advertises for pictures suitable for advertising-purposes; so by looking up such publications you ought to find a ready market for your pictures. Did you notice the advertisement in the August PHOTO-ERA for photographs? Better try that market.

F. N. LOWE.— There are several handbooks published on the making of ferrotypes, probably the English one by H. Snowden Ward is as practical and plain as any. The process is not very complicated and is easily learned.

B. F. BENSON.— Fabrics sensitized with blue-print solution are finished in the same way as if made on paper — simply washed in running water until the whites are clear. The pictures are permanent, neither sun nor hot water seeming to have the slightest effect on their color.

## Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to* ELIZABETH FLINT WADE, *321 Hudson Street, Buffalo, N. Y. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop, exposure, developer and printing-process.*

E. C. M.— The picture which you submit is an attempt at a good genre-study, but not altogether a success. The picture represents a young girl standing by a window preparing some sort of vegetable, while by her side is a cradle. One foot is on the rocker, as if in readiness to stir the cradle should the infant waken. The fault with the girl's position is that her hands are held so stiff that one feels the tension of the muscles in looking at them, as if she were afraid to so much as move a hair's breadth, and this stiffness of attitude extends to the head. The subject has been told to hold still and has consequently held so "still," that she gives the impression of suspended animation. Try to have your subject keep on with whatever task she is doing until everything is ready for the exposure. Then, with bulb in hand, watch for the moment when the attitude is desirable, and, with the words, "Keep that position a moment, please!" make the exposure — and the picture is made, and one is almost sure of a successful pose. In making a figure-study the better way is to first get everything ready, then call in the subject.

F. D. C.— This is a picture of an interior, well lighted and point of view carefully chosen; but the room is so crowded with furniture and bric-à-brac that it might pass as an interior of a curiosity-shop. Evidently the artist has tried to crowd everything in the room worth looking at into the field of the lens—a common fault with the beginner in interior work. Make the arrangement simpler, remove some of the chairs, tables and candlesticks, and try another picture from the same point of view. You will be much better pleased with the result.

A. R. J.— This is a portrait of a middle-aged gentleman reading a newspaper. It is very well posed, will lighted and the arrangement of the paper very skilfully managed so that it does not take up the whole of the plate. The editor would like to see other examples of your work.

R. T. D.— A seascape with beautiful detail in the shadows and the high-lights just the right intensity. This picture, so the card says, was taken on a cloudy day with a large diaphragm and a specially rapid plate. The sky-values are fine, and if this is an example of your seascapes you ought to make a specialty of that sort of work. If you care to you will find a ready sale for such prints as this. I would suggest trimming off about an inch at the left.

# THE CRUCIBLE

## A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

**Conducted by PHIL M. RILEY**

**Readers are encouraged to contribute their favorite methods for publication in this department Address all such communications to Phil M. Riley, 383 Boylston Street, Boston, Mass.**

### THE LUMIÈRE COLOR-PROCESS

THE most-talked-of photographic innovation to-day is the new Lumière Autochrome plate — already mentioned in PHOTO-ERA — which represents the highest achievement thus far attained in color-photography. Its chief drawback is the fact that the finished result is a glass transparency from which no satisfactory duplicates can be made either on glass or paper. To offset this, however, are many pleasing features, chief among which is the fact that the final result is obtained on a single plate by a single exposure, as well as the remarkable fidelity in reproducing color, atmosphere and gradations of tone. Although the sensitive film is exceedingly delicate, and great precautions must be taken to prevent injuring it, no special skill is required above that possessed by the ordinary photographer. As there is no balancing of screens, dyeing, triple registrations and printing, it is about as easy to produce a color-transparency as it is to make an ordinary negative and take a print from it.

#### HOW THE PLATES ARE MADE

The preparation of Autochrome plates is a very delicate and complicated process, and the makers deserve great credit for having successfully solved the difficulties of manufacture. In the first place, starch-grains are sifted by a special machine so as not to exceed a diameter of 0.0004 to 0.0005 of an inch, and are divided into three portions, colored respectively red-orange, green and blue-violet. The dyed starch-grains are then mixed in such proportions that when dusted over a glass plate, previously prepared with an adhesive coating, the result, when viewed by transmitted light, is perfectly white in appearance. The particles forming this stratum are so small that, when viewed by reflected light through the glass of the plate, they present a uniform, dark, blackish appearance. Of course, all superfluous grains must be removed so that, as far as possible, none shall be over another and no portion shall be left uncovered. This has been one of the most difficult problems of manufacture, and one must admire the skill with which the inventors have overcome it. This is all the more remarkable when one realizes that there are more than five million grains to the square inch. At this stage, the plate is subjected to a high, rolling pressure, by which the grains are crushed and flattened so as to form a mosaic with but slight interstices, which are filled with particles of finely divided carbon to prevent the passage of light between the grains. After a protective varnish has been coated over the layer of colored grains, an extremely thin panchromatic sensitive emulsion is applied in the usual way. Such is the Autochrome plate; and perhaps one of the most interesting features about it is the fact that the stratum of starch-grains, which furnish the necessary color-screen during exposure, is the same screen that differentiates the colors to the eye in the finished transparency.

As to the working of the plate, let us consider what happens when we photograph a blue-violet object, knowing that the same theory will apply to all other colors and combinations of colors. In exposing, the glass-side of the plate is placed toward the lens so that the light must pass through the color-screen of starch-grains before reaching the sensitive emulsion. The blue-violet light passes, unchanged, through the starch-grains of that color, but not through the green and red-orange grains. Upon development, black image-particles will be found under each violet particle of the color-screen, while nothing develops under the green and red-orange particles, as no light passed through them to the sensitive emulsion. When the permanganate reducer is applied it dissolves the black image-particles under the blue-violet starch-grains, leaving the unaltered silver bromide under the green and red-orange starch-grains partially opaque. Upon inspection at this point, transmitted light passes through the blue-violet starch-grains, but is partially prevented from penetrating the green and red-orange grains by the undeveloped, creamy silver bromide underneath. As a result, the image looks blue-violet as the object does in nature. When the plate is placed in the second developer the silver bromide is made more opaque and the colors are brightened; later, intensification reduces the bromide to metallic silver, which still further increases the intensity of the colors. Then the unaltered silver bromide is removed by the hypo-bath to ensure permanency.

With regard to the reproduction of Lumière transparencies, little can be said at present. If the image is fixed after the first development, a negative is obtained giving the complementary colors of the original. Theoretically, a contact exposure on a second plate, using the first as a negative, should produce a positive transparency in the true colors of nature. In practice, however, the result is not very satisfactory, owing to the inevitable loss of brightness of the colors and the fact that the sensitive surfaces cannot be placed in contact.

Having briefly considered the theory of the plates, we may take up the manipulations necessary in working them.

### LOADING THE PLATES

Since Autochrome plates are sensitive to all colors, as little light as possible should be used while loading them into the holders and during the first development: in fact, these operations should, as far as possible, be conducted in darkness. A very faint and deep ruby-light is permissible if kept at some distance from the working-table, and always behind the operator's back. This is not a hardship, as it applies only to loading the plates and the first development, which is absolutely mechanical.

As the starch-grains, which, in the process of manufacture, are placed upon the glass before the sensitive emulsion, act as the color-screen through which the light must pass, it will be seen at once that the plates must be put into the holders glass-side out. The glass-side should be thoroughly cleaned, and great care taken to prevent scratching the film-side, which is very delicate. To prevent any scratching in the holders, particularly if they are fitted with springs to keep the plates in register, a supply of black cards is furnished with each package of plates. One of these should be placed in contact with the film-side of the plate before insertion in the holder.

### FIXING THE LIGHT-FILTER

A special light-filter made by Lumière, the color of which is of the greatest importance, must be used to ensure true chromatic rendering. If used in front of the lens it has practically no effect upon the focus, and the ground-glass focusing-screen must be turned around so that the ground-side is behind, thus ensuring identity of focus on the ground-glass and sensitive emulsion, which, it will be remembered, is on the back of the glass. If the focusing-screen cannot be removed, or if the camera has no ground-glass, the light-filter should be placed back of the lens, for it has been calculated that in this position the focal plane is corrected.

### EXPOSURE

Exposure seems to be about the only problem in the process, as everything else is automatic, so to speak. This need not be so difficult, however, with the data furnished, which form a basis to work upon, for the plate requires exposures suited to the subject, and good judgment and the exposure-meter, made use of as in ordinary photography, will simplify matters greatly. The manufacturers state that an average summer landscape in bright midday sunlight requires one second exposure with f/8; six seconds are needed if the weather is cloudy. In a well-lighted studio the exposure required with f/5 is from ten to twenty seconds.

### DEVELOPING THE PLATE

As the necessary formulæ are given at the close of this article, as well as tabular directions for conducting the process, little need be said here concerning the necessary manipulations. As suggested in the paragraph on loading the plates, only enough light should be permitted to enable one to see, in a general way, what one is doing. The body should be kept between the light and the plate while the latter is being removed from the holder, and, as the duration of development is fixed at two and one-half minutes, no inspection is required, and the tray should be covered during the whole time. After development, and washing from fifteen to twenty seconds, the result is a negative. To produce a positive transparency the image must be reversed by dissolving the reduced silver.

### REVERSING THE IMAGE

This process comprises the solution of the silver and a second development with amidol. The reversal and all subsequent operations must be conducted in full daylight. After three or four minutes in the reversing-solution the colors become visible on looking through the glass, but are not so brilliant as later in the process. After washing for fifteen or twenty seconds the plate is placed in the second developer for three or four minutes and then washed once more for the same length of time as before.

### INTENSIFICATION AND CLEARING

Before intensification every trace of the preceding developer must be destroyed with Solution E, as directed in the table. This is followed by another washing of fifteen or twenty seconds, after which the plate is immersed in the intensifier to brighten the colors. It should be examined occasionally to see when the action has been sufficient. From one to three minutes will be required, according to the amount of intensification necessary. The solution will soon turn yellow and then become turbid, and should be thrown away when it becomes cloudy. If further action is needed, use a fresh bath. During intensification the whites may become stained yellow, but this will disappear in the clearing-bath, which is to be applied for thirty to sixty seconds after rinsing in water twenty or thirty seconds.

### FIXING, DRYING AND VARNISHING

After a brief washing the plate is immersed in the fixing-bath for two minutes. The emulsion is so thin, that five minutes' washing in running water will remove all traces of hypo, and the plate may be drained and dried in a current of air. The protective varnish should be applied cold, and the finished transparency must be protected from the sun and heat, which might produce cracks.

### DEFECTS

The manufacture of Autochrome plates is a very delicate operation, and it has been found impossible to absolutely avoid occasional small, black spots. These should be touched out with a fine brush dipped in Solution C, after which the plate must again go into the fixing-bath, be washed and dried.

Pinholes are best spotted out with India ink, graphite or other black color mixed with a little gum-water. It should be done after varnishing.

If the whites are tinged yellow the plate should again be immersed in Solution H, followed by a second fixation and washing.

FORMULÆ FOR AUTOCHROME PLATES

*First Developer (Negative)*

*A.* Pyro ..... 260 grains
Pure alcohol ..... 20 ounces
*B.* Potass. bromide ..... 310 grains
Ammonia (.880) ..... 17 drams
Water to ..... 20 ounces

The ammonia directed by MM. Lumière in Solution B is that of specific gravity .92, a weaker variety (20-21% of real ammonia) than strong liquor ammonia .880. The lesser quantity, therefore, given in the formula suffices.

*Reversing-Solution*

*C.* Potass. permanganate ... 70 grains
Sulphuric acid ..... 6½ drams
Water ..... 80 ounces

The sulphuric acid in C is the strong acid of 1.98 specific gravity. It should be added to the water, not *vice versa*, and after the permanganate has dissolved.

*Second Developer (Positive)*

*D.* Sodium sulphite (anhydrous) 130 grains
Amidol ..... 45 "
Distilled water ..... 20 ounces

In place of anhydrous sulphite of soda in Solution D, double the weight of crystallized sulphite may be taken.

*Destroying Second Developer*

*E.* Solution C ..... 1 ounce
Water ..... 50 ounces

*Intensifier*

*F.* Pyro ..... 26 grains
Citric acid ..... 26 "
Water ..... 20 ounces
*G.* Silver nitrate ..... 90 grains
Distilled water ..... 4 ounces

In F the citric acid should be dissolved before the pyro.

*Clearer*

*H.* Water ..... 20 ounces
Potass. permanganate ... 9 grains

*Fixing-Solution*

*I.* Hypo ..... 3 ounces
Sodium bisulphite (solution) 1 ounce
Water ..... 20 ounces

Potassium metabisulphite (7 grams or 60 grains) may be used in place of the sodium bisulphite solution in making the fixing-bath.

*Varnish*

*J.* Gum dammar ..... 1 ounce
Benzole (crystalizable) .. 5 ounces

THE LUMIÈRE PROCESS AT SIGHT

All solutions and washing-water should be used at 60° to 65° Fahr.

| Nature of the Operation | Approximate Time of Action | Quantity of Solution Required for a 5 x 7 Plate | Remarks |
|---|---|---|---|
| **In the Dark-Room** | | | |
| 1. First development — negative image (with Solutions A and B) | 2½ mins. exact | A, 140 minims<br>B, 140 minims<br>Water to 3½ oz. | Mix at last moment and use only once. If developer is too warm it will eat away lighter half-tones and destroy detail. |
| 2. Washing. | 15 to 20 secs. | | |
| **In Full Daylight** | | | |
| 3. Reversal of the Image — Dissolving the reduced silver (with Solution C) | 3 to 4 mins. | 3½ ounces | Solution may be used several times. If silver is not completely dissolved, stains or dark patches are produced. |
| 4. Reversal of the Image — Washing | 30 to 40 secs. | | |
| 5. Reversal of the Image — Second development — positive image (with Solution D) | 3 to 4 mins. | 3½ ounces | Solution may be used once or twice. Image will weaken in fixing-bath if development is not carried far enough. |
| 6. Reversal of the Image — Washing | 30 to 40 secs. | | |
| 7. Destroying developer (with Solution E) | 10 to 15 secs. | 3½ ounces | Use only once. If allowed to act too long the details in the high-lights will be lost. |
| 8. Washing | 15 to 20 secs. | | |
| 9. Intensification (with Solutions F and G) | 1 to 3 mins., according to intensification needed | F, 3½ ounces<br>G, 170 minims | Mix at last moment and use only once. |
| 10. Washing | 20 to 30 secs. | | |
| 11. Clearing (with Solution H) | 30 to 60 secs. | 3½ ounces | Use only once. If the solution does not act fully, dichroic fog is produced, but is removed by applying another solution of H. |
| 12. Washing | 20 to 30 secs. | | |
| 13. Fixing (with Solution I) | 2 mins. | 3½ ounces | May be used repeatedly. |
| 14. Final washing | 5 mins. | | |
| 15. Drying | | | |
| 16. Varnishing (with Solution J) | | | |

# NOTES AND NEWS

**Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication**

## AMERICAN FEDERATION OF PHOTOGRAPHIC SOCIETIES

THE Fourth American Photographic Salon is an accomplished fact. It is the direct result of intelligent, whole-souled and united effort of many months on the part of the several committees in charge. What this work means, the outside world is not in a position to know. There be those who can pick flaws, but would not, if they could, lend a willing, helpful hand. Thanks to the energy and foresight of the officers, the Salon will be *en tour* earlier than usual. It will open the season in "Duquesne Gardens," Pittsburg, Penn., November 1, under the auspices of the Pen, Pencil and Camera Club. December 2–21 the collection will be exhibited at the Toledo Museum of Art, under the auspices of the Toledo Camera Club. The route-list is not yet completed, but it is stated that the third appearance of the Salon will be in a Western city.

The Salon Club of America, henceforth to be known as the "Salon Club," has withdrawn from the American Federation, simply because it has no permanent habitat and there is no way the members can avail themselves of the benefits of the Federation membership. Nevertheless, their support of the Fourth Salon is as hearty as that given the preceding American Salons, their loyalty to the Federation continuing as firm as heretofore.

Louis Fleckenstein, director of the Salon Committee and chairman of the Foreign Relations Committee, who has contributed very materially to the success of the American Salon, has moved his residence from Faribault, Minn., to the wonderful region of the Pacific Coast — Los Angeles, already the abode of several noted pictorialists. It will not be long before we shall hear that this eminent camerist has surrendered to the charms of the garden-spot of America.

## RICHARD HINES, JR., AS POET LAUREATE

WE are pleased to note that Richard Hines, Jr., editor of the photographic section of *The Mobile Register*, has been appointed poet laureate of the Postal Photographic Club, one of the leading clubs in the United States. The appointment was made by Mr. Schonewolf, director of the club, in acknowledgment of Mr. Hines's criticism, in rhyme, of the January album of the club. So far as Mr. Schonewolf is concerned, his labors have resulted in great achievements during the past two or three years, in the work of the P. P. C. Where formerly the prints averaged 5 x 7, they are now generally from 8 x 10 to 11 x 14 in size.

## AMERICAN CAMERISTS IN FRANCE

THERE are many American camerists who visit Europe annually. Some of them make protracted stays in some of the most picturesque parts of Europe — the château-district of France, for instance, with headquarters at Paris or vicinity. Those persons may be interested to know that they can obtain a delightful and comfortable home in the outskirts of Paris, and at terms considerably lower than those prevailing in the great French metropolis. Professor Déjardin and Madame Déjardin will receive in their home (forty minutes from Paris) a limited number of boarders desiring to learn or improve their French. This home, situated in a beautiful country, is comfortable and has modern conveniences and a large garden. The river flows near-by. Terms moderate; excellent references, including Mr. Wilfred A. French, editor of PHOTO-ERA, who passed six months with the Déjardins in 1903. Address Monsieur L. Déjardin, "Les Tilleuls," à Butry, par Auvers-sur-Oise, Seine et-Oise, Station de Valmondois, France.

## MEETING OF THE POSTAL PHOTOGRAPHIC CLUB

A REUNION of the Postal Photographic Club took place at Hotel Essex, Boston, on the evening of Sept. 5, 1907. As a full meeting of any organization the members of which are so widely scattered as are those of the P. P. C. is next to impossible, only relatively few members of that redoubtable band were present, viz., William T. Knox, William H. Zerbe, Phineas A. Hubbard, Gurdon R. Fisher, E. H. Washburn, James Dana, R. E. Schouler, J. Will Palmer and past-President Wilfred A. French. The occasion proved to be one of rare pleasure, as easily may be imagined. Workers who had freely indulged in criticising each other's prints in the club's circulating-album for years met for the first time, and it is pleasant to record that the utmost good nature and harmony prevailed. Acquaintance begun through the medium of a circulating photograph-album, ably and tactfully conducted by Secretary Brandt — whose absence was deeply regretted — here terminated in friendship. This gives promise of another and larger meeting another year. Before the evening session the club proceeded in a body to the offices of PHOTO-ERA, where it surprised the busy editor. Here they also enjoyed the extensive mural displays of photographic art, native and foreign. The following day a trip was made to Gloucester, the famous old fishing-town. The weather was superb, and many successful pictures were secured of views peculiar to the place.

## THE MEDICI SERIES OF COLORED REPRODUCTIONS

It is not often that the art-connoisseur is justified in enthusing over color-prints after the works of great painters. The plates in the series now being issued by Chatto & Windus, London, and which are based upon a secret process, mark the greatest advance yet made in the art of reproduction in natural colors. Indeed, the process here employed goes one step farther; for, in addition to technical accuracy of form, color and texture, it imparts to the facsimile a touch of that atmosphere which distinguishes it from the purely mechanical result. So far the Medici prints are greatly to be preferred to the average copy in oil or other medium of the original picture, and — are infinitely less expensive. Even the much-esteemed reproductions in carbon and photogravure, so dear to the heart of the discriminating art-amateur, will soon be displaced by these new color-prints, which have the added advantage of extreme cheapness. Each specimen of this notable art-series, which is limited to five hundred impressions, is printed on the highest grade of plate-paper and the most stable pigments obtainable are used to ensure absolute permanency. The prints measure 17 x 24 and 19 x 27 inches, with liberal margins, and are offered to the public at $4.00 and $6.00 each, respectively, with the exception of Botticelli's masterpiece, "The Birth of Venus," soon to be published, which will be $10.00. Among the most successful subjects, so far issued, are the mysteriously beautiful head of Christ, by Leonardo da Vinci, and "Head of the Virgin," by Luini, both in the Brera Gallery; "Unknown Female Portrait," by Piero della Francesca, and "Virgin and Child," by Botticelli, these two pictures being in the Museo Poldi-Pezzoli.

Being well acquainted with the contents of the European art-galleries, as well as the various processes of reproduction, we do not hesitate to accord these new Medici color-prints our unstinted admiration — a testimonial as deserved as it is unsolicited.

For full particulars we refer our readers to the sole American agents, Messrs. Foster Brothers, 4 Park Square, Boston.

## THE INTERNATIONAL EXHIBITION OF TURIN

The International Exhibition of Artistic Photography, recently held at Turin, Italy, was an eminently successful affair. It is a pleasure to note that America was well represented and carried off a large number of honors. The Salon Club of America was represented by J. H. Field, Louis Fleckenstein, Dr. W. J. Furness, Mrs. H. P. Gatch, John Chislett, C. F. Clarke, Dwight A. Davis, Wm. T. Knox, Miss Gertrude E. Man, Wm. H. Phillips, Mrs. W. W. Pearce and Wm. H. Zerbe; the Metropolitan Camera Club of New York, by Dr. A. R. Benedict, Curtis Bell, Fred Fischer and P. M. Colman; the Wyoming Valley Camera Club of Wilkes-Barre, Penn., by R. S. Kaufman, W. G. Leach, C. O. Thurston, S. Gilbert, W. H. Evans and W. D. Brodhun; the Chicago Camera Club, by Harry Master, G. C. Elmberger, John Canuteson, C. W. Christiansen, D. H. Brookins, Geo. Alexander, C. G. Chamberlin, Helen E. Strobhart, F. M. Tuckerman and R. E. Weeks. Exhibitors at large were Wm. R. Freidel, Memphis, Misses Bodine and Lewis, Philadelphia, E. H. Tracy, Plainfield, Charles Peabody, Cambridge, W. M. T. Knos, Washington, and A. J. Gonzales, Mexico. Medals were awarded to Miss E. H. Tracy, Charles Peabody, Dr. A. R. Benedict, Curtis Bell, Louis Fleckenstein, Wm. H. Phillips, Miss G. E. Man and D. H. Brookins.

## PRINT-CONTEST AT THE TAUNTON FAIR

The regular annual prize competition open to all amateur photographers was a feature of the Bristol County Fair, held at Taunton, Mass., Sept. 17, 18, 19 and 20, 1907. Mr. John Truex again demonstrated his ability in assembling a large number of interesting prints from all parts of the United States, there being over three hundred prints displayed on this occasion. It is pleasant to be able to comment favorably on the general excellence of the pictures submitted, some of the displays being worthy of an honored place in exhibitions of greater pretensions. The prizes awarded were fully deserved in every instance, although none was awarded in the still-life class, the entries not being up to the standard. Prizes were all in the form of cash, and ranged from $1.00 to $7.00 each. The following is a list of the successful contestants for the best collections of not less than six prints. First prize, Wm. H. Whitehead, of Taunton, Mass.; second, C. M. Whitney, Mt. Vernon, N. Y.; third, E. T. Wood, Campello, Mass.; fourth, A. G. Smith, Brockton, Mass.; fifth, C. R. Tucker, New Dorp, N. Y. General Division, one prize for the best print in each class; Genre — A. G. Smith; Landscape — E. T. Wood; Marine — C. M. Whitney. Portrait-Class — First, R. W. Marshall, Boston; second, Wm. H. Whitehead; third, Mrs. W. W. Pearce, Waukegan, Ill.; and, fourth, Wm. H. Whitehead. Honorable mention, Collection — F. W. G. Moebus, Alameda, Cal.; Landscape — Wm. H. Whitehead; Genre — Edmund A. Darling, Providence, R. I.; Marine — A. G. Smith, Brockton, and P. G. Farquharson, New York City; Portraiture — A. G. Smith. An interesting feature in connection with the awards is that Mr. Wm. H. Whitehead, who carried off the first honors on this occasion, was the first winner of the silver loving-cup offered by Photo-Era in the annual prize competition of 1902. This circumstance was revealed by Mr. Truex only after the awards had been determined. The collection was judged by Mr. Wilfred A. French of Photo-Era. A loan-collection of selected prints contributed by the Bausch & Lomb Optical Co., the Eastman Kodak Co. and the Voigtlaender & Son Optical Co. added greatly to the effectiveness of the exhibition.

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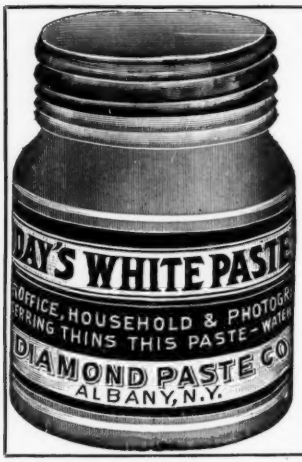


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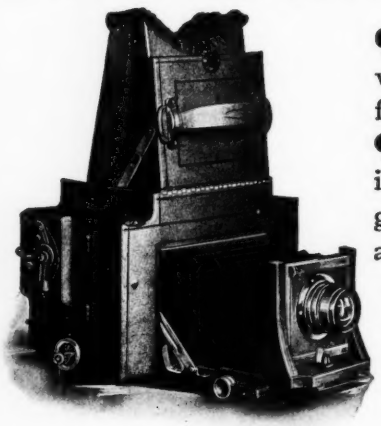

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## SPECIAL PRIZE OFFER FOR PROFESSIONALS

In considering the question of the Grand Prize offered in Photo-Era's Fifth Annual Print Competition, the publisher does n't think it fair that this award should go to a collection consisting entirely of landscapes or marines, or even portraits. As the average amateur makes landscapes his specialty, so is the work of the professional practically all portraiture. The scope of the contest, as it affects the Best Collection of Prints Submitted — entitled to the Grand Prize — is broader, and the exhibit, competing for the highest honor, should not be confined to any one class of pictures. It ought rather to have the merit of variety and include, if possible, genre, landscapes, marines, still-life, as well as portraits. This will place all classes of competitors on a more equal footing, besides developing the versatility of the specialist, and particularly that of the portrait-photographer. This special prize — Williams, Brown & Earle's New Compact White Light Outfit for Enlarging, net cash value $20.00, to be awarded to the best two portraits by a professional photographer — should stimulate the professional contestant to take cameras afield and not confine their efforts to the studio. That some of our professional portraitists are capable of equaling the highest achievements of the great pictorialists, when the spirit moves them, is proved by the diversion of a group of Boston photographers on the occasion of an outing into the country, not long ago. The pictorial results were published in Photo-Era at the time, and elicited the applause of our readers.

## THE INTERNATIONAL PRIZE-COMPETITION AT RIGA, RUSSIA

It is remarkable that amidst the internal dissensions in the Russian Empire, where human blood has been shed, freely, during the last three years, the arts should still flourish. Music, in which domain the Russian still keeps a prominent place, is strongly in evidence, and the Russian composers and musical artists are in great demand throughout the great cities of the civilized world. Photography also received adequate attention, and it is somewhat strange that Riga, which is the capital of a revolutionary district, should now be arranging for a great international photographic print-competition, to be held Apr. 19 to 30, 1908. This event will take place under the auspices of the photo-clubs of the city of Riga. The various classes will include pictorial, scientific, instantaneous, stereoscopic, post-cards and color-photography, as well as lantern-slides and photographic publications. Works that have been previously medaled will be admitted, but must bear a label to that effect. There will be a committee of selection and charges for wall-space. It is imperative that exhibits, of whatever nature, be prepaid, and return-charges are also to be borne by the exhibitor. Grand Prizes, medals of gold, silver, bronze and diplomas of honor will be awarded. Every exhibitor will receive a copy of the official illustrated catalog. For further particulars address Mr. O. K. Soldtner, Postfach 223, Riga, Russia.

## EVENING COURSES IN PHOTOGRAPHY

Among its evening technical courses, Columbia University announces a series of fifty lectures on "Art-Photography" by Clarence H. White, the well-known Photo-Secessionist. The following subjects will be treated: "The Application of Art to Photography;" "Instruction in the Use of the Camera;" "Making of Negatives and Prints;" "Landscape, Architectural, Illustrative and Portrait-Photography;" "Mounting, Framing and Lantern-slide Making." On Saturday afternoons there will be practice in the field and studio. The lectures will occur on Tuesdays and Thursdays, 7.45 to 9.45 P.M., beginning October 29. The fee for the course is $20, and full information may be had from the Director of Extension Teaching, Columbia University, New York City.

## CONVENTION-PICTURES FOR PHOTO-ERA

We are pleased to announce the publication, in Photo-Era, from time to time, of a number of the most striking prints from the National and the New England Conventions. Among these is the picture by E. E. Doty, whom a New York cotemporary begrudges the gold medal in the Grand Portrait Class at the New England Convention, and which was described in the last issue of this magazine. These pictures are distinguished by artistic qualities which professionals and amateurs alike will do well to study and emulate.

## THE PHOTO-PICTORIALISTS

There is, perhaps, no more unique society of photographers than that known as the Photo-Pictorialists of Buffalo, which has furnished the illustrations accompanying the article on page 237 of this issue. It consists, at present, of eight members drawn together for mutual help and advancement. The group was formed in October, 1906, and, unlike most clubs, there are no officers except that Mr. W. H. Porterfield cares for the correspondence. Every member feels an equal interest and responsibility in the success of the club. The aim of the members is, first, self-help in their chosen work, and, next, to put the result of their labors before the people in whatever manner possible, such as the magazines, art-exhibitions, and circulating-portfolios. So far they have been very successful, having had exhibitions in Philadelphia, and at the Corcoran Gallery at Washington, while their recent exhibition of ninety prints at the Albright Art Gallery, Buffalo, was the first photographic work hung in this magnificent building — an honor, indeed. The members are Oscar C. Anthony, Charles Booz, Will A. Hatch, G. Edwin Keller, S. S. Lloyd, Jno. M. Schreck, E. B. Sides, W. H. Porterfield.

## THE PRINT INTERCHANGE

THIS body was organized in the spring of 1907, at the instigation of Messrs. W. F. Peabody, of the Capital Camera Club, and S. S. Skolfield, of the Portland Camera Club. The clubs now comprising the membership, in addition to those above mentioned, are the Photo-Pictorialists of Buffalo and the clubs of Philadelphia, Pittsburgh, Baltimore, Chicago and Boston. Each club prepares an exhibit of fifty prints each year, which are placed — mounted ready for hanging, but not framed or passe-partouted — in a substantial portfolio. Transportation charges, which are small, are shared equally among the clubs at the end of the year. The itinerary of the portfolios is arranged at the beginning of the season, so that there is no confusion; each club receives a specified collection regularly for a fixed date, and each club is thus ensured of a two weeks' print-exhibit every month. Accompanying each portfolio is a book for criticisms, which has proved instructive and enjoyable.

## ELIAS GOLDENSKY

IT was at the New England Convention that this estimable Philadelphia artist informed us of his intention to build himself a new studio. He said very little about his plan, but left no doubt in our mind that the new establishment was to be quite out of the ordinary — something unique, harmonious, beautiful and a credit to the city of his adoption. There are few artists of photography in this or any other country who began with practically nothing — no money, no experience, no friends, strangers in a strange land; to whom language and customs were entirely new, and who, notwithstanding, pluckily started right in, learning a profession in which they have had no previous experience and, in a few months, mastered enough to be able to open a place of their own. Mr. Goldensky is one of these few. He learned much by observation, for he allowed himself little time to conquer the difficulties of the English language. He worked, he advanced, he won. His start was made eleven years ago in Philadelphia. To-day he is one of the leading photographers in the country, with a high reputation for ability, sagacity and integrity. About his new studio — full details, when it shall be ready for inspection.

## PHOTO-SECESSION

THE September issue of the *International Studio* contains an excellent article by Maud I. G. Oliver on the history, aims and present status of the Photo-Secession. The subject has been entertainingly handled, and the individual sketches of the members and their best-known pictures are extremely interesting. It is to be regretted, however, that the accompanying illustrations do not, in every case, show the artists at their best, nor do the several full-page and smaller plates adequately reproduce the original prints. The half-tone process at its best is, indeed, a poor imitator of the original photographic processes now available for producing the desired texture, atmosphere, color and tone — all such vital qualities in a pictorial photograph.

## POSED AS A MERMAID

### MR. TODD IN TROUBLE

A WICHITA, Kan., paper states that, after posing as a mermaid in a lily-pond in North Riverside Park, Miss Mona Payton, nineteen years old, was sent home, and the photographer, J. J. Todd, of that city, was arrested. Todd said that he proposed to enter the photograph in a prize-competition.

## PIRIE MACDONALD ON COLOR-PHOTOGRAPHY

UNABLE to personally respond to Mr. Stieglitz's cordial invitation to be present at the private exhibition of the Lumière Autochrome Process, at the Little Galleries, New York City, September 27 and 28, the editor of PHOTO-ERA communicated with Pirie MacDonald — by long distance — asking if he would be willing to represent him on so momentous an occasion. He gladly consented — and more. He penned his impression of the wonderful Autochromes while still in the glow of fresh, genuine enthusiasm, mailed it and returned to his studio.

We are glad to be able to favor our readers with an opinion, however brief, on this all-absorbing topic by so eminent and cultured a photographer as Pirie MacDonald.

*My dear Mr. French:*

Within an hour after you 'phoned me from Boston I was at the Little Galleries attending the "Press View" of the Lumière color-plates that were made this summer by Messrs. Stieglitz, Steichen and Eugene. Yes! Color-photography — long expected, often promised, lied about, exploited and prematurely discharged a thousand times — is here at last!

A friend sent me from Paris, in July, a Lumière positive, and it gave an indication of so much more than had ever before been accomplished, that I was glad of the opportunity to represent PHOTO-ERA to-day, so that I might see what people as earnest as Stieglitz and as clever as Steichen would find in the process. The earnestness and the cleverness have both been rewarded, for they have developed a tool so capable, so flexible and so true, that they (and the world) will not exhaust it for many years. While it is true that the final result is a transparency — valuable only when viewed by transmitted light — it is the greatest advance photography has made since Daguerre's success.

Excepting the articles reprinted from the English magazines, I know nothing of the detail of the process, and to-day the pictures were so compelling that I was back at my desk again before I realized that I had not asked one single question about method — and I don't care! The pictures were enough for one day! First one feels the enormous power of the blacks, *fat*, be-

side which gum-bichromate looks thin and scratchy; then you feel the curious holding of a quality in the lights that we have never before known in photography — a delicate, firm, yet supple rotundity, done in color so subtile — and still so true — that it would be shocking if it were ill considered; but in these plates it is so arranged as to be charming.

One of Mme. Käsebier invested with — just nothing but her real self, but as we like her best.

Then things done in delicate, colorful grays, simple in themselves — but a most elaborate interweaving and knitting together of color, if you analyze them. The tool is so complete that the poet can tune it to poetry or the crass realist can make the hardest, most sordid and infernal abominations the world has ever known.

Oh, what riot of brutality will be run when the mob gets the plate in the open market! For it must be remembered that Steichen is a trained painter; trained, educated to color — and Stieglitz a man of exceeding taste, and I am thankful that they were the means of my introduction to "Color-photography."

Very truly yours,
PIRIE MACDONALD.

*New York, Sept. 28, 1907.*

It should be stated that this notable group of unselfish workers — Steichen, Eugene and Stieglitz — devoted themselves, all of last summer and with characteristic ardor, to the investigation of the Lumière epoch-making advance in the three-color process. The beautiful results of their individual labors were displayed to representatives of the press on the occasion attended by Mr. MacDonald.

## ANSCO TO THE FRONT

THE widely-known firm, Anthony and Scovill Co., makers of Cyko Paper, Ansco Films, Ansco Cameras and Professional Apparatus, announces that the newly-organized firm, the Ansco Company, will succeed to its business. The name "Ansco" is an abbreviation of the old firm's corporate title — Anthony and Scovill.

## AWARDS AT THE ROYAL

THIS year only two medals were awarded by the Royal Photographic Society, viz., to Messrs Lumières' Autochrome exhibit (to the *plate* and not any results thereon) and to the Lowell Observatory series of photographs of the planet Mars.

## BOOK-REVIEWS

ANNUAIRE GÉNÉRAL ET INTERNATIONAL DE LA PHOTOGRAPHIE, FOR 1907–8. Edited by Roger Aubrey. Paris: Plon-Nourrit & Co., 8 Rue Garancière. Large octavo, cloth; price, 6 francs.

Following close upon the heels of the British Yearbook, the French annual, now enjoying the sixteenth year of its existence, is a formidable competitor for the favor of the progressive workers throughout the world, on account of its wealth of instructive material, admirably and tastefully presented. The strongest feature of this voluminous work is the section devoted to scientific research, in which domain the French are very strong, as evidenced by the brilliant work of the Lumières. French experts of high authority here present the latest knowledge bearing on every technical problem which the photographer encounters, beginning with the development of the plate and ending with the finished print, besides noting every possible sort of deterioration to which negative and print are susceptible — a veritable mine of information. There is also the usual array of formulæ, recipes, hints and miscellaneous data fitting up-to-date manipulations. The pictorial feature is of absorbing interest, and essentially French in character. Technically, the illustrations have never been surpassed by any photographic publication. Among the workers whose work embellishes the French annual, we recognize many familiar names: D'Origny, Cordonnier, Bergon, Rey, Maury, Fréchon, Regad and Gilibert (genre); Latham, Adelot, Brandt, Geay and Gilibert (landscapes); Simon and Lemoine (nude studies); Yvon (military) and Malle (marines). As a highly interesting and trustworthy source of present-day photographic knowledge, the French annual of the current year merits our unequivocal endorsement.

PHOTOGRAPHISCHES REZEPT-TASCHENBUCH. By P. Hanneke, publisher of *Photographische Mitteilungen*. Berlin: Gustav Schmidt.

This valuable little work contains, in a condensed form, a collection of recipes for all negative and positive processes — personally tried and endorsed by Herr Hanneke — with direct reference to the latest and up-to-date methods. Herr Hanneke is one of the foremost investigators in photographic science in Europe. As this work is in German, it appeals directly to our German readers, and for their benefit we reprint, herewith, the editorial preface of the work.

"Die vorliegende Sammlung soll sowohl für den Gebrauch des Fachphotographen wie des Amateurs dienen; sie berücksichtigt alle Gebiete der Negativeprozesse und Kopierverfahren, welche von jenen praktisch ausgeübt werden. Rezepte über die Herstellung von Trockenplatten und Emulsions-papieren sind hier übergangen, denn diese pflegt der Photograph wohl fast ausnahmslos fertig in Handel zu kaufen. Es sind nur solche Vorschriften aufgenommen worden, welche vom Verfasser selbst durchprobiert worden sind, beziehungsweise bei denen der Name des Autors eine Garantie für Zuverlässigkeit bietet. Der Herausgeber hat es vermieden, Rezepte wahllos aus Zeitschriften in groben Mengen zu entnehmen. Wie oft sind die in Journalen dargestellten Experimente nur einmal versucht worden und zufällig geglückt, aber bei Wiederholung von anderen Seiten führen sie zu steten Misserfolgen und Verdruss. Verfasser hat ferner bei der Anlage des Buches im Auge gehabt, dass die Rezeptsammlung eine Ergänzung der kleinen Leitfäden bilden soll."

# WITH THE TRADE

## FOR CONSUMERS

We are pleased to acknowledge receipt of the new catalog of The Gloeckner & Newby Co., of New York.

It will be found of great interest even to those at a great distance from New York, owing to the extremely easy terms on which goods will be shipped to a distance.

This is carried so far as to offer to deliver goods C.O.D., provided the express charges both ways accompany the order; in this case goods will be sent "with privilege to examine."

Full directions regarding forwarding of orders, and so on, are given in the form of an introduction.

In all respects it is a complete list of photographic materials, prices for developing and so on, and cannot fail to interest amateurs, as, besides regular stock at standard prices, it offers many genuine bargains.

We would strongly advise every one interested in photography to procure a copy, by addressing The Gloeckner & Newby Co., 159 Broadway and 5 Cortland St., New York.

## SELF-DEVELOPING PLATES

Among the novelties of the year are the "Watalu" Self-Developing Plates, manufactured by Wellington & Ward, of Elstree, England, which firm sent us a dozen 6½ x 8½ to test and report. This we do with pleasure. After exposing them, on landscapes, in the usual way, we developed them by merely placing each plate in a 7 x 9 tray having, in the bottom, ridges, thus raising the plate sufficiently to permit the four ounces of water, forming the developer, to reach the glass-side of the plate — coated with a backing-compound containing the developing-agent. This is quickly dissolved and the developing begins and proceeds in the usual way, yielding, in a few minutes, negatives of excellent printing-qualities. If the bottom of the developing-tray is smooth, it should be provided with means of raising the plate one-eighth or one-quarter inch, to facilitate development as above described. This self-developing plate has obvious advantages which will be appreciated by the touring photographer.

## REFLECTING-CAMERAS

We are in receipt of the new catalog devoted to Graflex and Graphic cameras, issued by the Folmer & Schwing Company of Rochester, N. Y. These cameras are now so universally well known that further comment upon their solid merits of efficiency and construction seems almost unnecessary. Every worker interested in high-speed work should have a copy of this catalog for reference.

## FILM-FACTORY DESTROYED

It is with profound regret that we learn of the catastrophe which overtook the great factory of the Anthony & Scovill Co., at Binghamton, N. Y., during the middle of September. Unfortunately, it was the very important section devoted to the manufacture of films which was affected, although it was not wholly destroyed. The company is pushing work on reconstruction, and hopes to be able to supply films again very shortly. The pecuniary loss occasioned by the inability of the firm to furnish its popular product is large, and we can assure the Anthony & Scovill Company of the sympathy of the photographic world in their embarrassment occasioned by the fire. Who knows but that the reconstructed film-plant will place upon the market an improved product — already near perfection!

## "TABLOID" CHEMICALS

In order that photographers may be enabled to make a practical test of "Tabloid" Photographic Chemicals and familiarize themselves with the convenience and reliability of these products, Burroughs, Wellcome & Co. are now issuing specimen sets of "Tabloid" Photographic Chemicals to retail at 15 cents and 30 cents.

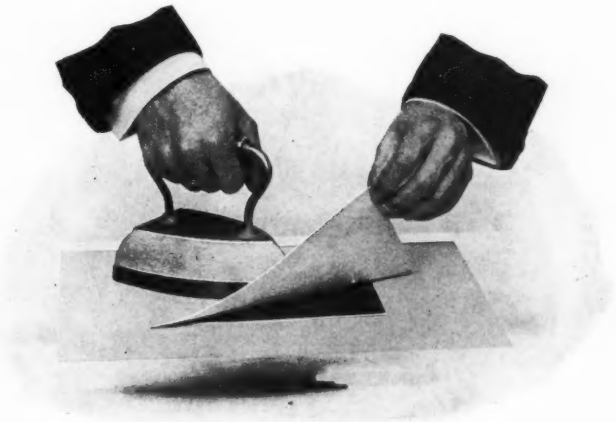
Further particulars are given in the booklet which accompanies each set.

These chemicals have been tested by the associate editor of Photo-Era, who can recommend them highly.

## A WONDERFUL SHUTTER

We have been requested to investigate the merits of a new between-the-lens shutter, which claims a rate of speed, when used with lenses of low illuminating-power, that seems phenomenal. One of our friends submitted to us a print (received from the makers) of a group of boys playing baseball, which appears satisfactory. The legend accompanying this print reads as follows: exposure, 1/2000 of a second; made with No. 4a Kodak. From this it is to be inferred that the regular lens of the Kodak, working with full opening at F/8, is capable of an extraordinary feat. While the makers of the camera do not claim any such performance for the lens, the makers of the shutter do; at least, so it would appear. Under the circumstances we are inclined to be a little sceptical regarding the prowess of this new shutter, whose makers do not seem to be very scrupulous in their methods of advertising their product. We advise our friends not to invest in any lenses or apparatus of new or unknown firms until the goods have proved their worth. For the present we withhold the name of the shutter and the makers.

**Eastman Kodak Company**
ROCHESTER, N. Y., *The Kodak City.*



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# Kodak
# Dry Mounting Tissue

The prints lie flat even on thin mounts and the tissue, being water-proof, insures perfect adhesion and freedom from any discoloration caused by chemical action.

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IN CORRESPONDING WITH ADVERTISERS PLEASE MENTION PHOTO-ERA

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